

ISSUE 62 The Monthly Magazine of Cult Television

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BUMPER ISSUE

DOCTOR WHO
Actor Michael Sheard follows the Doctor through the years



Chris Carter
on producing
THE X-FILES

Larry DiTillio scripting
BABYLON 5

Meet the crew of
STAR TREK: VOYAGER

Visual
IMAGINATION
PUBLICATION



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Scanned by Zag



Above: Intrigue in *The X-Files*
Below: Michael Sloan and the men from UNCLE



Below: Walking into the Borg's clutches in
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Front Cover: Star Trek: Voyager.
The cast lines up for the latest saga in the Star Trek universe.



Above: Michael Sheard as Hitler in *The Tomorrow People*, one of the three times he's played the part



Above: Indiana Jones, moody in Paris
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Editorial

So now we move on into 1995, with a new series of *Star Trek* on television and, hopefully, a new series of feature films. While the nearly 30 years-spanning series is still going strong, the older *Doctor Who* seems as ever to be in limbo, as is British television Science Fiction in general. It is ironic that *Space Precinct*, made in Britain, has yet to reach British screens, but more of that next issue.

Speaking of the next issue, it will be the first of our new larger sized issues. If you are about to renew your subscription or take out a new one, then now's the time before the prices go up — a bit!

Jan Vincent-Radzi

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and Edwin Rus

N-Space Slips

Radio 2 may not broadcast Barry Letts's latest *Doctor Who* radio adventure *The Ghosts of N-Space* until after the publication of the book by Virgin on 15 February. Recording of the six 30-minute episodes took place on 11 and 13 November, and post-production by producer Phil Clarke continues until late December/early January.

Joining Jon Pertwee as the Doctor, Lis Stedman as Sarah Jane Smith, Nicholas Courtney as the Brigadier and Richard Pearce as Jeremy Fitzalver are great cast Stephen Thorne as the villain Maximilian, Sandra Dickinson as Maggie, Harry Town as Mario and Deborah Berlin as Louisa.

The basic premise is that the Brigadier discovers he has a long lost family in the Mediterranean and is due to inherit an ancient castle on an Italian island, but his inheritance brings rather more than he bargained for, leading to the involvement of the Doctor.

A BBC cassette version is also probable in due course, but as opposed to its predecessor, *Paradise of Death*, is unlikely to feature extra scenes.

Londo — no narration!



Babylon Boost

Season 2 of *Babylon 5* was off to a good start in the USA, but there is still no firm date for the season to air in the UK — it looks as if it will now be sometime around Easter. Series Two's opening titles will change slightly from around episode four to reflect Delenn's new physical features, which will be seen for the first time during the episode *Revolution*. The opening narration has also been re-done by Bruce Boxleitner to keep more in synchronisation with the opening sequence. However, the actual speech for the season (which follows) will be kept the same.

"The Babylon Project was our last, best, hope for peace. A self-contained world five miles long, located in neutral territory. A place of commerce and diplomacy for a quarter of a million humans and aliens. A shining beacon in Space, all alone in the night. It was the dawn of the Third Age of Mankind, the year The Great War came upon us all. This is the story of the last of the Babylon stations. The year is 2259. The name of the place is Babylon 5."

The title images have been amended to include a shot of B5 as the sun goes behind the planet, a shot of the jumpgate forming and a shadow ship attacking. The rest of the titles has shots of each character when their name appears.

The opening narration for the third season will probably be done either by Ivanova (Claudia Christian) or Delenn (Mira Furlan), with the fourth season by G'Kar (Andreas Katsulas).

The episode *The Caecumen is Always Right* has been shelved, and there have been a couple of title changes. *Pestilence, Funine & Dearh* has been retitled to *Soul Mates*, and *Unnatural Selection* is now *All Our Songs Forgotten*.



Red Dwarf
Something to smile about
Photo: E. P. Exclusive

Dwarf Awards

Red Dwarf VI and Absolutely Fabulous shared the International Emmy Award for Best Popular Arts Programme in the 1994 ceremony held in New York on 21 November. Robert Llewellyn (Kryten) and Rob Grant (creator/writer) collected the award, which they found "absolutely bloody marvellous!"

Meanwhile, in Blighty, *Red Dwarf VI* was nominated for a British Comedy Award along with *Absolutely Fabulous* and this time single-handedly ran off with the honour at the award ceremony on 4 December. Craig Charles, Davy Jones, Robert Llewellyn and Rob Grant all took to the stage to accept the coveted gong.

Trek Snippets

The film *Star Trek: Generations* opened in the US on 18 November and went where no other movie in the franchise has gone before, securing a first weekend take of \$26.1 million, the highest to date. It opens in the UK on 10 February. Guest star Malcolm McDowell, cast as the protagonist who brings about the exit of Captain Kirk from the series, has commented, "Mr Shatner must have seen all those residual cheques flashing before his eyes. I said, 'Right. You've had a nice run of 30

years, but it's time to go!'"

A magazine pilot on Channel 4, *Broad Axess TV*, will be aired on 23 December as part of a Black Christmas season and will include a discussion of "the big fat butt of Star Trek's Lieutenant Uhura!"

Star Trek: Voyager will be shown in the UK on Sky One next *Audience*.

Star Trek II - The Wrath of Khan has been released on CD+ for the Christmas market.

Having seen *Trek* co-star William Shatner increase his earning potential with the *TekWar* franchise, Leonard Nimoy is seeking to emulate him by launching *Primortals*, a monthly comic he conceived with the late *baseball* Adam, about the first alien contact with Man.

Stateside *Star Trek*
hits the cover of Time



Who Pilot Doubts

The future of the pilot tv movie of *The New Adventures of Doctor Who* may be in doubt following the swallowing up of Amblin Entertainment into a new partnership between Steven Spielberg, former Disney chief Jeffrey Katzenberg and entertainment entrepreneur David Geffen. This, coupled with the fact that Series Two of *seaQuest DSV* has failed to set the US alight while a mainstream hospital drama, *ER*, has become Spielberg's first major tv success, could suggest that investment in new Science Fiction is no longer the wisest course of action. Spielberg himself is rumoured to have been less than enamoured by the pilot's script by John Leesley, which apparently tells the story of the Doctor's exodus from Gallifrey, his relationship with the Master and the creation of the Daleks. (*Dalek* creator Terry Nation is reportedly involved as Executive Story Editor). If for some reason the go-ahead gets given, it would be March at the earliest before filming could get underway making it a huge rush job to achieve the May deadline on Fox TV.

Book Update - The Story So Far

(Please note: The list is subject to change)

PUBLISHERS:

Brocktree (B), Simon & Schuster (S), Virgin (V), Titan (T)
January

- 1st STTING 33: Balance of Power (Dafydd AB Hugh) £4.50 (S)
 12th The Gene Roddenberry Official Biography
 (David Alexander) £15.99 (B)
 19th Doctor Who: New Adventures: Warlock (Andrew Cartmel) (V)
 Missing Adventure: The Romanov of Crime
 (Gareth Roberts) - 4th Doctor (V)
 The Red Dwarf Programme Guide - revised
 (Steve Lyons & Chris Howarth) (V)
 28th The Doctors: 30 Years of Time Travel
 (Adrian Rigetson) £14.99 (B)

February

- 1st STDSN 9: Proud Helios (Melissa Scott) £4.50 (S)
 ST: Sarek (AC Crispin) pbk £4.99 (S)
 Next Generation: Young Adult 6: Data 1
 (Michael Jan Friedman) pbk £2.99 (S)
 Star Trek: Voyager: Castaway (LA Graf)
 pbk £4.99 (B)
 Deep Space Nine: Requiem £7.99 (B)
 STTING: Contamination (John Venables) audio £8.99 (S)
 Beyond Uhura - Star Trek and Other Memories
 (Nichelle Nichols) £16.99 (B)
 4th Trek Master Quiz Book (David MacCandless) £4.99 (B)
 9th The Making of the Trek Films (Edward Gross) £12.99 (B)
 The Lost Voyages of Trek & Next Generation £9.99 (B)
 15th Doctor Who: New Adventures: Set Piece (Kate Orman) (V)
 Missing Adventure: The Ghosts of N-Space
 (Barry Letts) - 3rd Doctor (V)
 ST Adventure 10: Death's Angels (Kathleen Sky) £4.99 (T)
 Creating The Next Generation £9.99 (B) TBC
 Captain's Log: Season 7: Supplements
 (Edward Gross & Mark A Altman) £9.99 (B)

March

- 1st STDSN: Wiped (K.W. Jeter) pbk £9.99/£7.99 (S)
 ST: 25: Lost Years 4 - Recovery (J.M. Dilak) pbk £4.50 (S)
 STTING 34: Blaze of Glory (Simon Hawke) pbk £4.50 (S)
 Deep Space Nine: Log Book
 (Edward Gross & Mark A Altman) £9.99 (B)
 16th Doctor Who: New Adventures: Infinite Requiem
 (Daniel Blythe) (V)
 Missing Adventure: Time Of Your Life
 (Steve Lyons) - 8th Doctor (V)
 The Twilight Zone Programme Guide
 (Jean Marc Lockette) (V)
 The Law of Trek (Paul Joseph) £9.99 (B) tbc

April

- 1st STDSN 10: Valhalla (Nathan Ascher) pbk £4.50 (S)
 STTING: All Good Things... pbk £4.50 (S)
 Next Gen: Young Adult 7: Secret of The Lizard People
 (Michael Jan Friedman) pbk £2.99 (B)
 ST: Blindfold (LA Graf) audio £6.99 (S)
 The Making of the Dark Dimension
 (Adrian Rigetson) £14.99 (B)
 Quantum Leap 10: Pulitzer £4.99 (B)
 Quantum Leap 11: Double or Nothing £4.99 (B)
 Quantum Leap 12: £4.99 (B)
 ST Adventure 11: Vulcan (Kathleen Sky) £4.50 (T)
 Doctor Who: New Adventures: Sanctuary
 (David McIntee) (V)
 Missing Adventure: Dancing the Code
 (Paul Leonard) - 3rd Doctor (V)
 ST: To Boldly Go (Solow & Justman) hbk (S)

May

- 1st STTING: Companion (Larry Nemecek) £12.99 (S)
 STTING 35: The Romulan Strategem
 (Robert Greenberger) pbk £4.50 (S)
 STV 2: United (Peter David) pbk £4.50 (S)
 ST: Shadows on the Sun (Michael Jan Friedman)
 audio £7.99 (S)
 Doctor Who: New Adventures: Human Nature (Paul Cornell)
 Missing Adventure: One Man Game (Milton Day)
 2nd Doctor (V)
 Doctor Who: The Discountry Guide (Paul Cornell)
 Milton Day/Karen Topping (V)

Earth 2 in orbit

Earth 2's pilot episode, First Contact, aired on 6 November in the US and has done well in the Nielsen ratings, getting a rating of 15.6 and reaching 15th overall for the week.

Earth 2 is set 200 years in the future, where the Earth is virtually uninhabitable thanks to Man depleting most of the resources and the increasing population growth. There is a small mining community left, but those who could afford it have fled to the space stations. But, over the last several generations of living in these stations a disease known as the Syndrome has begun to spread.

Devon Adair's son is affected by the Syndrome. She attempts to find a more natural environment to heal her son and decides that the best course of action is to establish a colony on the unexplored planet G-889, over 22 light years away.

Eventually Devon gets a group of together and the colonists head to G-889, but instead of landing at their original destination, they crash on the opposite side of the planet. They have to make the long and perilous journey to their initial destination. The colonists discover that the planet has an abundance of native life forms. The most prominent of these are the Terrians, an indigenous tribal community who live underground.

There is a nomadic trading class called the Grendlers who are also scavengers. They are a disgusting breed of creature which will alternately help and hurt the Earth 2 colonists. Finally there are small creatures called Kobus, which are also potentially dangerous.

The series stars Debrah Farentino as Devon Adair, the matriarch of the show. Clancy Brown plays John Danner, the ship mechanic. He wasn't planning to stay but finds himself becoming, rather reluctantly, one of the group's leaders after the crash.

J Madison Wright is True Daziger, the daughter of John Danner. A strong willed teenager, she loves the challenge of Earth 2.

Sullivan Walker plays Yale, the family confidante of the Adairs. Yale is a cyborg, with a chip in his brain and a robotic arm. At some point in his life his memory was wiped and replaced with a computer chip which holds all his vast knowledge. Joey Zimmerman plays Ulysses Adair, the young son of Devon Adair.

John Gegenhaber is government liaison Morgan Martin, sent to monitor the colonists' progress. Like Daziger, he wasn't planning to stay for long either. John has spent his entire life on space stations, and he is probably the most frightened of all the group.

Rebecca Gayheart plays Bea Martin, Morgan's wife. Bea has a Mother Earth quality and is a calming influence on everyone. Jessica Steen is the inexperienced but competent Dr Julia Heller. Her chromosomes were altered before birth and as a result her genetic engineering leans her towards the medical sciences.

Antonio Sabato Jr is Alonso Solace, the pilot of the ship which crashes on Earth 2. He had no intention of staying either. Alonso has the appearance of a 23 year old, but in reality is about 100. His youthful appearance is due to the fact that he has been sleeping in cold sleep through space during missions.

Finally we have Zera, a robot designed for construction work. Guest stars include Tim Curry as Gaal in two or three episodes.



Earth 2 Colonists in orbit



True Daziger

Update DS9 - Season 3

(28 Nov) *Fascination* The Bajoran Gratitude Festival is taking place on Deep Space Nine, and Lwaxana Troi is there for the opening ceremony — and looking out for Odo. But simultaneously the crew experience brief headaches, which result in an epidemic of inexplicable romantic attractions — Odo falls for Sisko, Babel falls for Dax, Bashir for Kira and Quark for Keiko... Guest stars: Meryl Streep (Lwaxana), Philip Anglim (Bashir), Rosanna Arquette (Keiko). Directed by Avery Brooks.

(2 Jan '96) *Past Tense* Part I

(9 Jan '96) *Past Tense* Part II

The pilot of *Star Trek: Voyager*, Cervakar airs on January 16.

Fascination She's back!



Eldor Effects

Computer animation created using methodology pioneered in the blockbuster movies *Jurassic Park* and *Terminator 2: Judgment Day* can be seen in the new children's drama.

Eldor, which begins on BBC1 on 4 January with a follow-up Sunday morning repeat, Alan Garner's tale about a kingdom that exists in parallel to the real world is the first British tv drama to utilize such techniques. Highlights include the fantasy castle of Findus (shot in Wales), a derelict church filmed in Manchester crashing to the ground without any bricks being removed and the coming to life of 3-D model 'battalions'.

Without Warning

Orson Welles did it 56 years ago with the radio version of *War of the Worlds*. The BBC did it in 1992 with *Ghostwatch*. The latest attempt to fool viewers into thinking they are watching a breaking news story was shown by US network CBS on 30 October. *Without Warning* was presented as a factual report of the simultaneous crash of three asteroids in China, France and the US, with a further three shown to be on their way. Reaction scenes in

the unfolding story included shots of students fighting with police in Beijing, people throwing fire bombs in Paris, while in America there was a peaceful candlelight vigil at the White House (naturally!).

Periodically CBS broadcast the message "none of what you are seeing is actually happening" to reassure viewers, although many were fooled. From all accounts this update of an old idea was poorly executed and an insult to viewers.

Advance Precinct

Gerry Anderson's \$36 million *Space Precinct*, which began US transmission in October and surfaces on Sky One in February, has already been sold to broadcasters in Germany, Australia, the Netherlands, Spain, Mexico, Paraguay, Uruguay and Argentina. France and Italy have still to be signed up. Meston Films has secured the worldwide video rights for the series excluding the UK and US and a toy manufacturer Viacom (not Viadit) Imagination has put up \$566,000 for merchandising spin-offs with UK turnover expected to generate more than £10 million in 1995. Further episode titles include *Seek and Destroy*, *Flush*, *The Power and the Weak*.

US UPDATE

The X-Files:

(21 Oct) *Abduction* Part two of *Duane Barry*. Mulder receives a telephone message from Scully, and begins the search for Duane Barry. He is helped by a police video. Guest stars: William B Davis (Smoking Man), Sheila Larken (Margaret Scully), Nicholas Lea (Agent Alex Krycek), Mitch Pileggi (Walter Skinner), Steve Pollock (Duane Barry), Steven Williams (Mr X) (4 Nov) 3 - Mulder flies to Los Angeles to investigate a series of murders in which victims are drained of blood. Guest cast: Frank Ferrucci (Detective Notlass), Tom McBeath (Detective Munson), Frank Milby (The Son), Gustavo Moreno (The Father), Perrey Reeves (Kester), Judith Voi (The Unholy Spirit).

(11 Nov) *One Breath* Scully has been found alive, but is in a coma in intensive care and Mulder must fight to save her life. Guest cast: Jay Beauvoir (Doctor Daly), Nicola Cavendish (Nurse Owens), Don Davis (Captain William Scully), William B Davis (Smoking Man), Sheila Larken (Margaret Scully), Molina McGraw (Meredith Scully), Mitch Pileggi (Walter Skinner), Steven Williams (Mr X).

(17 Nov) *Firewalker* Mulder and Scully fly to an erupting volcano in Oregon to investigate the disappearance of a number of scientists. Guest cast: Tuck Milligan (Pheros), David Lewis (Vesburg), Bradley Whitford (Trepics), David Kaya (Reporter), and Hira Kanegawa (Tenaka).

(2 Dec) *Red Museum*

20th Century Fox have mastered the original soundtrack album to *The X-Files*. This disc runs around 45 minutes, and contains an extended version of the Main Title Theme. Glen Morgan and Jim Wong, two of the show's most renowned scriptwriters, are leaving in January to start their own series.

Lois and Clark:

(9 Oct) *The Frankster* Lois is plagued by the demented, vengeful Frankster. Guest stars: Rick Overton, Harold Gould, Leonard Nimoy, John Fleck, JD Cullum and Bronson Pinchot.

(23 Oct) *Church of Metropolis* Interrogating begins to expand its criminal operations to south Metro-polis. Guest Stars: Bruce Weitz, Farrah Forke, Dick Miller, Steven Gobom, and Peter Boyle.

(30 Oct) *Operation Breakout* Terrortists

hacking an advanced weapons satellite. Guest Stars: JT Walsh, Mevara Harris, Bill Erwin, and Charles Rodset.

(13 Nov) *That Old Gang of Mine* Gangsters from the gravel Al Capone, John Dillinger, and Bonnie & Clyde begin a new crime spree. Guest Stars: John Pleshette, Joseph Genn, Robert Clohessy, Ray Abruzzo, Sal Visusco, and William Devane.

(20 Nov) *A Bolt from the Blue* A social misfit gains Superman's powers. Guest Stars: Demae Crosby, and Cindy Williams.

Lois and Clark
Facing now
enemies...



Video Update

Enquiries from TV Zone to BBC Video about its proposed planned doublepack video release of *Doctor Who: The Ice Warriors* next June led the company to realize that episodes two and three were missing so the release has been dropped and will be replaced by *The Mark of the Rani*. *Carnival of Monsters* has switched months with *The Keys of Marinus* and will now be made available on 3 April and will be of particular

interest to Who fans as episode two contains five minutes of additional scenes only previously broadcast in Australia (from an early edit version of the episode mistakenly sent out).

February brings another BBC Video price promotion of £7.99 releases with *Spock's Brain from Space*, *Death to the Daleks* and *The Robots of Death* being made available in unedited form for the first time and re-releases of *The Krotons*, *The Dæmons*, *The Curse of Peladon*, *The Deadly Assassin*, *The Keeper of Traken*, *Earthshock*, *The Caves of Androzani*, *Resurgence on Koro*, *The Hartnell Years* and *The Troughton Years*.

Sally plans to release *The Day of the Triffid* and *The Stone Tape* have been delayed again, but two volumes comprising *Red Dwarf VI* have been scheduled for May and June.

TV News

The X-Files episode *Five* will be shown during BBC2's *Weird Night* on 17 December at 10.40 pm because there are scenes of people on fire which may alarm viewers' sensibilities.

The channel recently purchased *The Six Million Dollar Man* for future broadcast.

The second series of *Lois and Clark: The New Adventures of Superman* is unlikely to hit BBC1 screens until February at the earliest. ITV will provisionally broadcast *The Incredible Hulk Returns* on New Year's Eve, with Bill Bixby reprising his role as Dr David Banner.

Sky One's screening of *The Next Generation's* finale *An Good Thing... will be the slightly shorter two-part version and is to be shown over consecutive weeks (22/29 January). The remaining episodes of *Deep Space Nine* series two have been promised plus repeats of both series.*

Doctor Who reaches the finishing post in January with *The Greatest Show in the Galaxy* (4 eps from 2nd), *Bomfeild* (4 eps from 6th), *Ghost Light* (5 eps from 12th), *The Curse of Fenric* (4 eps from 17th) and *Survival* (3 eps from 23rd). *100,000 BC* starts the cycle again on 26th.

In Print

The *Doctor Who Script Book of The Abominable Snowmen* planned for January has been temporarily postponed as have *The Prisoner Script Books*, which were scheduled to start in February. These will appear in due course but it has taken longer than planned to sort out the content.

Later additions to the *Doctor Who New Adventure* range are *Zanpar* by Gareth Roberts (August), *Ice Sabre* by Paul Leonard (September), *Head Games* by Steve Lyons featuring a number of companions in cameo roles (October) and *The Adro People* by Ben Aaronovitch (November). *New Adventure* companions Chris Cwej and Roslyn Forester are to be joined by a baby cat named Woofley.

Bravo for The Wild, Wild West
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OUT OF THE BOX

What's on around the UK

If you spot anything we've missed, please write to us at the below address.	
Please note: The list is subject to change.	
Daily (Monday - Friday)	
05.00	Moonlighting (Inst Thursday) (27 Dec)
16.30	Halfway Across The Galaxy And Turn Left (22 Dec)
17.00/22.00	Star Trek: The Next Generation
21.00	Moonlighting (not Weds) (26 Dec)
21.00	The Twilight Zone
23.50	Doctor Who
Mondays	
14.00/20.00	The Avengers
17.00	Batman
18.00	The Protectors
18.00	Buck Rogers in the 25th Century
18.30	The Invisible Man
20.00	Briar County, Jr (16-18 Jan)
Tuesdays	
03.00	Good King Wenceslas (27 Dec)
16.20	Spacekraft III (to 20 Dec)
16.40	ReBoot (from 3 Jan)
18.00	Batman
20.00	The Tommyknockers Part I of II (3 Jan)
20.00	Intruders Part I of II (17 Jan)
Wednesday	
14.00/20.00	The Avengers
16.15	The Dreamstone (from 4 Jan)
16.40	The Tomorrow People (from 4 Jan)
17.10	Eldor (from 4 Jan)
18.00	Star Trek: The Next Generation
18.00	Mork and Mindy
18.00	The Protectors
20.00	The Tommyknockers Part II of II (4 Jan)
20.00	Intruders Part II of II (18 Jan)
Thursday	
01.00	Good King Wenceslas (22 Dec)
16.35	Pirates (22 Dec)
18.30	I Spy
21.00	The X-Files
Fridays	
14.00/20.00	The Avengers
18.00	The Protectors
18.00	Captain Scarlet
18.25	Randall & Hopkirk (Deceased)
18.30	Edgar Wallace
23.00	The Time Tunnel (to 25 Nov)
Saturdays	
00.15	The Fugitive
07.30	Five Children And It (to 24 Dec)
08.30	The Tripods
08.30	The New Adventures Of Superman
08.35	Superboy
09.30	The Mighty Morphin Power Rangers
12.30	Flash Gordon (from 8 Jan)
15.00	Get Smart (from 7 Jan)
16.00	Edgar Wallace
16.00	Wonder Woman
17.30	VR Troopers
18.00	Blakes' 7
19.00	Kung Fu: The Legend Continues
19.00	The Tripods
19.30	Good King Wenceslas (17 Dec)
Sundays	
03.30	Monsters
07.25	The Man From UNCLE
07.30	The Chronicles of Narnia (to 1 Jan)
08.30	Superboy
08.35	Bill And Ted's Excellent Adventures
08.30	Flash Gordon (from 8 Jan)
10.00	Eldor (second screening from 8 Jan)
10.10	Doctor Who (Omnibus)
10.30/12.00	Blakes' 7
12.00	Quantum Leap
13.00	The Wild Wild West (from 1 Jan)
13.45	Young Indiana Jones Chronicles
14.00	Young Indiana Jones Chronicles
14.00	I Spy
15.00	Get Smart
15.00/21.00	Star Trek: Next Generation (St 1-Jan)
19.30	Good King Wenceslas (25 Dec)
20.00	Star Trek: Next Generation (1st)
21.00	Highlander: The Series (to 25 Dec)

WHEN Chris Carter, executive producer-creator of *The X-Files*, conjured up the notion of FBI agents going up against aliens, liver-eaters and shapeshifters, the last thing on his mind was that his idea for a weekly television series would be thought of as wacky.

"It wasn't a wacky idea to me," chuckles Carter, "although it did seem that way to some people. Nobody knew what to make of *The X-Files* because it was not like anything else that was on television at the time. This show was a hard sell because nobody got it, but my confidence never wavered and here we are."

Winners

Where Carter and his army of *X-File* cohorts are this day is in the middle of the second season. Still fresh in Carter's ears is the praise for the series in general and *Squatters* and *Brown* (the episodes featuring the liver-eating serial killer) and *Beyond the Sea* (in which a psychic on Death Row toys with agents Fox Mulder and Dana Scully while a serial killer runs amuck on the outside). Already a second season highlight is *The Host* which creator Carter claims "gave us more knowledge about the US sanitation system than we really cared to have". Now, to the untrained viewer *The X-Files'* steady diet of aliens, paranormals and genetic nasties might seem more cause for laughter than frights, a notion that Carter has a steady response for.

"If you don't open yourself up to ridicule than you're not doing the show right," says Carter in a just-the-facts delivery that rarely breaks stride. "Our attitude going into this show was that we could make aliens and liver-eaters work if we kept things in the realm of extreme possibility."

Extreme possibility, or as Carter likes to describe the show, "This dark wood," sprang from the producer's lingering infatuation with another early '70s cult favourite *Kolchak: The Night Stalker*. "I remember that show scaring the hell out of me as a kid. I loved it and I had it in my head that I wanted to create something that would have similar appeal."

But Carter offers that the government intrigue, also integral to the alien goings on, figured heavily in the show's creation. "Our opinion of our government and our lawmakers is at an all-time low. We believe that our best interests are not always

Chris Carter

Walking In Dark Woods



being served by those who have been elected to serve them. The general distrust and paranoia in our country and our growing interest in the paranormal seemed like the perfect mix for this show."

Carter says that the intent, from *X-Files'* inception, was to use the whole UFO conspiracy theory as a jumping off point for stories about sewer monsters and were-wolves. "It was always my intention to explore all facets of the paranormal and the unexplained. But I thought the UFO storyline was a good avenue into this world. It was always my intention to have stories about liver-eaters and shapeshifters, but that the UFO story would always be lurking in the shadows even if it were not the main story."

Cliches?

Integral to the show's success, according to Carter, was to avoid the typical television clichés.

"I think we've shown that we can do good, creepy mysteries without having to slap the cuffs on the villain at the end of each show. Our main characters are adults who are having an adult, professional relationship without inevitably ending up in bed. And David and Gillian, while very talented and attractive people, are not the typical television-looking actors. We knew that to make *The X-Files* a good, scary show week after week, everything and everybody had to look real. The characters had to look real and





that believability factor was the main reason they were cast."

The producer goes through the first season's catalogue; citing highpoints and, in one case, an *X-Files* bummer. "I loved the episode *Beyond the Sea*. I thought every element of that show, from the writing to the acting to the special effects, functioned on a very high level. I loved *The Erlenmeyer Flask*. It was the first season's final episode and I felt it was a great summation of what we set out to do with the show. It had certain epic qualities to it. The episode *Space*, which I wrote, turned out to be real aggravating. The effects didn't totally come together and the storytelling wasn't as good as it could have been. Certain episodes were not quite as successful but when you do a series of anything you're going to find some episodes that were better than others. But there was nothing during the first season that I was really embarrassed about."

[Warning: If you do not want to know what happens at the end of Season One then skip on to the section titled They're Still Out There.]

Carter explains that his attitude during the first season was "to give people more than they were expecting", but if at did

come as a surprise, in the scripting stage of *The Erlenmeyer Flask* when it was decided to kill off Deep Throat.

"I didn't know going in that we would kill off Deep Throat, but I wanted to give the audience an example of how anything could happen with this show and that they should not sit back and expect Deep Throat to show up every week and give Mulder the answer he needs. I felt that killing Deep Throat would catapult the series forward in a way. That was probably the hardest thing I had to do during

More problems in store for Scully and Mulder...

"Nothing freaks us out," says Carter with a sly chuckle. "But if we really cut loose on this show, we could get so far out that nobody would ever buy the concept. But, as long as we can keep the stories within the concept of Extreme Possibility, we can basically do anything."

More *Shapiro*



the first season but I felt it was the right thing to do."

They're Still Out There

Carter previews the currently unrolling (in the States) second season of *The X-Files*. "When the first season ended the FBI had essentially closed down *The X-Files* and re-assigned Fox and Gillian. We felt doing that was an interesting idea and that the characters would have to work harder. It's still an investigation of the paranormal but the landscape has broadened and widened. And since every *X-Files* case is essentially open-ended, every generic or alien oddity Fox and Dana have encountered is still out there, very much alive and could come back at any time."

Carter reports that *X-Files* merchandising is kicking into high gear with paperbacks and comic books in the pipeline. He does indicate that an *X-Files* movie is in the talking stages and that he has been approached by the Fox Television Network to come up with another series.

"They are asking me to whip something up but this is an all-consuming job. Right now the idea of another series is a gleam in someone else's eye."

Carter ponders the question that, as far out as *The X-Files* presently ranges, have the demented creators behind the show ever come up with anything that was too extreme to do.

"Nothing freaks us out," says Carter with a sly chuckle. "But if we really cut loose on this show, we could get so far out that nobody would ever buy the concept. But, as long as we can keep the stories within the concept of Extreme Possibility, we can basically do anything."





Celebrations in Parliament of Dreams

LARRY DITILLIO: BORN TO BABYLON

Part 1

CREATING a new universe isn't an easy job. Just ask Larry DiTillio, the story editor on *Babylon 5*, and he'll tell you it takes a lot of work to develop a space station full of interesting characters and situations, and maintain them on a weekly basis.

When J Michael Straczynski needed a story editor for *Babylon 5*, DiTillio was a natural choice. The two had known each

other for years, and had worked together on several projects, including *Captain Power*. "Joe always said if *Babylon 5* ever went, he would like me along to write and handle the writers and eventually produce," says DiTillio. "I have old bibles for the show you wouldn't believe now, with artwork and everything. They were presentations from six or seven years ago, so I've been aware of it for some time."

DiTillio has a number of responsibilities on the series. "As story editor, the writing is my concern. I do production stuff. I do casting. I do that kind of thing, because I'm learning that end of the business as I go along, and the only way to learn it is to do it. My basic responsibility is the writing, the stories."

"My other job, which is always the job of the story editor, is to rewrite. If we get

Soul Hunter

"The Minbari believe [in souls], but the humans didn't"



Infection is a
story pointing
to others

a script in and we feel it's not right, the story tracks but the characters are not right on, some of the dialogue doesn't sound like our people or it's not crisp enough, then Joe [Straczynski] or I get in there and start to take it apart. Once or twice, I've had to do a major rewrite from page one — in some instances even changing the story so it would work. That only happened once, that I had to take something from another writer and redo it heavily, because we had a lot of good writers last year."

Arc Presence

DiTillio worked closely with Straczynski in mapping out its long-term direction. "Joe had the story arc laid out years ago. He handed the outline to me so that I would know what was going on, and [creative consultant] Harlan Ellison as well. In the first year, we only did a couple of stories that plugged directly into the arc, although there is a clue in every episode as to where the story is going. Sometimes the clues are very difficult to find, but they're there, and we figure the smart people might get them and the dumb people won't, so tough."

"There was a clue in the pilot. When Kosh was presented at the end, people's reaction to him is a clue; I won't tell you what it is, but you can go back and look."

Other Writers

Although Straczynski and DiTillio wrote nearly three quarters of the first season between them, they brought in several well-known SF writers, including D C Fontana, David Gerrold, Marc Scott Zierek, Kathryn Drennan and Christy Marx. "The premises mainly came from Joe. He literally wrote 22 premises, and put them in the bible."

"When we brought writers in, they would look at the premises, and Joe would say, 'I think this one would be a good one for you; would you like to do it?' Sometimes they said yes, and sometimes they would say, 'This one appeals to me more'.

"We would also tell them, 'We'll give you a story on your first go-round, and the second time you come up with the story and add your input to *Babylon 5*'. That way, we get what we want, and yet we don't restrain the writers that they have to write into the arc. We've never told a writer, 'Listen, this has to happen and that has to happen'. We trust them to work it



"...the ambassador of a powerful empire, and who's really kind of a joker and a buffoon in that first episode."

out, and then we'll send our clues as we see necessary."

Season 1 Evolution

As story editor, DiTillio had some involvement with virtually every script for the first season, he was only too happy to offer his comments on the episodes.

Take *Midnight on the Firing Line*, which kicked off the first season. While some viewers regard this as one of the season's weaker offerings, DiTillio says it had a number of interesting elements, including a closer look at Londo, the bombastic Centauri ambassador. "It's a wonderful, almost snapshot shot at the usual SF setup. Here's the ambassador of a powerful empire, and who's really kind of a joker and a buffoon in that first episode, but he's a very likeable character. I think in *Midnight* Londo is immediately thrust to the forefront, to show what a really dynamic character he is, and a fun character."

On the other hand, *Soul Hunter*, featuring W Morgan Sheppard [*Starburst* #193] as an alien collector of souls, is regarded as a much stronger story. "I think everybody liked *Soul Hunter* a lot," DiTillio agrees. "They liked the concept

of this character coming in and stealing souls and the idea that we even have a soul, which again was a moot point — do we or don't we? The Minbari believe it, but the humans didn't."

"I would say that *Soul Hunter* was probably a stronger episode than *Midnight on the Firing Line*, but we needed to do *Midnight* before we could do that episode. We were also blessed by having a really terrific actor in that episode, Morgan Sheppard. Most fans do say they like *Soul Hunter* better than *Midnight*. What can I say? I think it is a better episode."

Solo

DiTillio's first solo effort was *Born in the Purple*, which again centred on Londo. The poignant story of the ambassador's affair with a beautiful Centauri slave girl who betrays him to her master, was also the writer's audition piece for the job of story editor.

"This is a love story," says DiTillio. "It tells you that Londo has never really felt love. He's a powerful man and he's had a lot of women, but his flaw is he's always looking for love. I took the story from that end, and then I laid in the villain.

There's a lot of stuff I actually had to cut out of that story that might have made it look more like an arc story, but you only have so much time. You can't pack a whole lot into 42 minutes. I had to take out Londo stabbing the guy to death; Warner Bros. note, thought that was a little raw for him to do. There was also a bigger action scene, where the two gunmen are chasing Londo and Sinclair, and another action scene I just didn't have room for.

"I really wanted to do this thing with the Centauri women, and to show how the Centauri people work. When Trakkas says, 'That's how you play the game; whispers in the dark and a knife in the back', that's very true of the Centauri. That story defines the Centauri a little further. We went for the 'purple illics' concept to show how the Centauri work; the idea that these guys all have dirt on each other, and they just use it ruthlessly."

Another element DiTillio feels was successful was Londo's bedroom scenes with Adira. "We were so pleased to show two people in bed who didn't have space parasites or something like that, who just wanted to sleep with each other and did. That's one of the trademarks of our universe; that people act in very human ways. They do have passion, they do have relationships."

"It's nice to have a little sex on the show. In fact, Jerry Doyle has been bothering us for months saying, 'How come Londo is the first guy to get laid?' We like to kid Jerry, saying, 'You're never getting laid; forget about it! Everybody else is going to, but not you.' It's not really true, but we like to tell him that, because it upsets him."

Action vs Development

Less successful was *Infestation*, which saw a visiting xeno-archaeologist (Marshall Teague) transformed by an alien artefact into an unstoppable killing machine. While heavy on action scenes, the episode was somewhat lacking in character development.

"By the same token, a lot of times in SF, you need those action shows," counters DiTillio. "It's not a show that's really about the people so much as it's about the situation. That was more of Dr Franklin's show. You see what kind of a guy he is, and we also had David McCallum who's very nice."

"Remember that we don't leave anything behind and, at the end of that show, people come to pick up those artefacts. It was more or less seen as a throwaway, two-



Ivanova (Claudia Christian) and Garibaldi (Jerry Doyle), but no sign of a bed yet!

guys show up and say, 'We're here for the artefacts'. Who are they? They're government; we know that, but what are they going to do with those artefacts? We'll find out, and they're referred to several times later on."

Favourites

One of the more unusual stories was *Parliament of Dreams*, a thoughtful, often humorous look at alien religions, which also saw Ambassador G'Kar stalked by a contract killer.

Parliament of Dreams is one of my favourites. There's a lot of good stuff in it. It tells you a lot about G'Kar, and again, in the first couple of episodes, G'Kar is more or less just the blustery ambassador, and then suddenly you find yourself saying, "Gee, I don't G'Kar to be killed by this guy!"

"You have Na'Toth played by Caitlin Brown who was very good, and there were some great comic moments between the two of them. I thought they played very well together, and with Tu'pon. The idea of this Nam assassin who puts on his reading glasses on to read; that was a wild idea."

"Then there were the alien religions, and I loved the Centauri orgy sequence. I thought Londo was hysterical in that, and it's too bad that we couldn't show a lot of the footage that we had no room to put in there. He was very funny in that scene, and they had a good time doing it."

Spiffy

Mind War saw a group of Psi-Corps agents arrive on the station, in search of a

rogue telepath. In an inspired bit of casting, the role of agent Bester was played by former *Star Trek* alumna Walter Koenig. "I thought *Mind War* was our first really spiffy episode," notes DiTillio. "I loved the effects, of the station vibrating back and forth, and it also brought in the Psi Corps element."

"I thought [director] Bruce [Seth Green] did a terrific job on it, and I don't think we could have gotten a better actor than William Allen Young. That was a very hard part to do because it was all internal. He had very little dialogue, but he beat himself into the ground doing a great job on that. I hope his career soars, because as far as I'm concerned, he was one of the best actors we had on *Babylon 5*."

Will viewers be seeing the return of Bester in the not-too-distant future? I can guarantee that," says DiTillio. "They're out there, and they're running things. Psi-Corps is a major player in *Babylon 5*, and *Mind War* shows what they're all about. You'll find in the new season that Sheridan doesn't share the same sympathy for the Psi-Corps that Sinclair, Garibaldi, and obviously Ivanova had. I just finished a line where she says to Sheridan, 'You know how I feel about telepaths,' and he says, 'Do I? You threw one out a third floor window on me!' She tells him, 'There was a pool below the window,' and he says, 'I'll assume you knew that.'"

Joe Nazzaro

(Next issue our interview with Larry DiTillio continues, with a discussion of *Deathwalker*, *Believers*, *Survivors* and more...)

DOOM WATCH

Sex and Violence

Middle-aged Mrs Catchpole addresses a meeting of housewives, and deplores the "rising tide of filth" prevalent in today's permissive society. She introduces their guest speaker, Arthur Ballantyne...

The Plot

The Minister voices his concerns to Quist that pornography is a threat to society. Quist doesn't believe an investigation into Permissiveness is Doomwatch territory, although the Minister argues there is little difference between pollution of the air and pollution of the mind. The government has to be seen to be doing something. As Quist points out, the noises made by minor MPs have resulted in the Purves Committee. He doesn't want to have any part of it, but is informed that Dr Tarrant is already on the Committee.

The Purves Committee comprises Reverend Garrison, Professor Fairbairn, clean-up Campaigner Mrs Cressy, educationist Mr Granger, pop singer Dick Burns and Anne Tarrant. They will study established facts and reports to see if a change

in the law is required.

As Dick Burns leaves the building, he is cornered by Mrs Catchpole who begs him to vote for a change in the law. She believes he will have the swaying vote.

Mrs Catchpole leads a protest outside a theatre, complaining about the indecent scenes in the play 'Do It'. Anne Tarrant arrives, and refuses to be intimidated. As she tries to get through the picket, she is hit in the face. In hospital, Quist visits Anne. Her attacker has not yet been found.

Mrs Cressy gives the committee a run down of the subjects featured in American cinemas, wife swapping, prostitution, transvestitism, nymphomania and homosexuality. Granger refuses to believe these films corrupt the youth of the nation — more likely they are watched by people denied sex education in their childhood. The only way they can judge the effects of these films is by viewing one...

Anne's attacker, Mrs Hastings, is found and Anne visits her to discuss the incident. The woman is distraught and begs forgiveness. She lives alone with her child after her husband left her, and loneliness has driven her to join the 'Housewife' group, and their clean-up campaign struck a chord with her inability to control her son. Carried along in Mrs Catchpole's religious crusade, she began to see the theatre audience as perverts...

Quist wants to feed the Committee's reports into Bradley's computer, hoping for an answer to the debate. He also learns that 'Housewife' has 6000 members in the UK, and during the past week there have been four separate incidents involving the group. The organization is financed by Arthur Ballantyne.

Mrs Hastings reveals that she was told nothing about sex when she was young. She is a mentally scarred woman, with

serious hang-ups about how 'shameful' and 'disgusting' sex is.

Later, Anne Tarrant relates this to the Committee. She says the sexual instinct is part of everyone. If it is repressed, a stunted person results. Harsher laws will just sweep the problem under the carpet, and perpetuate it. The Committee now turns to the subject of violence.

Mrs Catchpole is visited by Doomwatch's Neil Stafford. She is quite concise in her opinions: the 'Reds' are behind the problem. She criticizes the Archbishop of Canterbury, who is too kind to 'the blacks', who she would have expelled. She has no faith in politics, and wants a strong man to lead the country.

The Committee gather to watch a newsreel broadcast on television in September 1971. It shows an incident in Nigeria, where public executions draw huge crowds. Seven men are executed by firing squad. The Committee is horrified. Mrs Cressy is revolted and says it should never have been shown. Dick Burns is nauseated, but tearfully admits the footage made him want to do something about the Nigerian situation.

Quist is reading a book which puts forward a view that repressed individuals can be controlled by dictates. Later, he visits Ballantyne in his country mansion. The man is an extreme right-winger who inherited his fortune. Ballantyne admits he is a political opportunist, and an amateur psychologist. He thinks the nation fears freedom and fears sex, so anyone who brings in a law that bans sex will be popular. Like many politicians, he will pander to popular fears; after all, it's easier for politicians to focus the country's thoughts on moral problems, rather than economic crises. The sexually deprived, stunted individuals will look to a leader. And Ballantyne sees him

A very real problem for Dr Anne Tarrant
(Elizabeth Weaver)



A Doomsday problem for Quist
(John Paul?)

Picture © EMI
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fantasy flashback

self as the right dictator. He says: "If you have created a society in which a naked couple cowering on a public stage is more shocking than a million on the dole, a hundred thousand homeless, or half a million dead in Pakistan, don't blame me for taking advantage!"

The Committee's votes are cast: and Dick Burns has the casting vote. He is against a change in the law.

Quist compares Ballantyne's campaign with Hitler's rise to power, when the masses agreed to their own subjugation. Bradley shows the result of his competitor's analysis — no change in the law.

Cast

Dr Spencer Quist John Paul
 Dr Anne Tarrant Elizabeth Weaver
 The Minister John Barson
 Cmdr Neil Stafford John Bown
 Colin Bradley Joly Blanshard
 Barbara Mason Vivien Sherrard
 Arthur Ballantyne Nicholas Shulby
 Mrs Catchpole June Brown
 Lord Purvis Donald Eccles
 Steven Granger Bernard Horsfall
 Mrs Hastings Angela Crow
 Mrs Angela Cressy Noel Dyan
 Professor Fairbarn Brian Wilde
 The Reverend Garrison Llewellyn Rees
 Dick Burns Christopher Chittell
 Demonstrator Queenie Watts
 Young Man Sebastian Graham-Jones
 Stewards Richard Vanstone
 John Hood, Paul Nemeer

Theme music Max Harris
 Script Consultant Anna Kaliski
 Film Cameraman Fred Hamilton
 Sound Recordist Basil Harris
 Film Editor Alastair Mackay
 Studio Lighting John Dixon
 Studio Sound Chick Anthony
 Assistant to Producer Glynn Edwards
 Designer Jeremy Davies
 Producer Terence Dudley
 Director Darrol Blake

Background

Sex and Violence must be one of television's greatest treatises. A thought-provoking analogy of the censorship debate, it was itself banned in 1972 when the BBC felt the topic was too controversial.

In the production's defence, the news-film in the episode had been aired at least

twice on television during 1971, while the pornographic movie was faked. Adult shops in London's red light district Soho had refused to provide any suitable clips when approached; apparently they were appalled that the BBC should consider broadcasting such material! Instead, a number of extras were hired, and a fairly smutty sequence involving several cowering half-naked bodies was shot in a hotel near Heathrow Airport.

Director Darrol Blake assembled an excellent guest cast for the episode, many of whom are now better known as principal performers in popular series. June Brown, who gives a fervent performance as Mrs Catchpole, is now firmly rooted in TV mythology as *EastEnders'* Dot Cotton, although *Doctor Who* fans may remember her as Eleazar in 1974's *The Time Warrior*. Brian Wilde (Professor Fairbarn) went on to star in both *Perridge* and *Last of the Summer Wine*. Bernard Horsefall (Steven Granger) was a regular guest star in *Doctor Who* (*The Mind Robber*, *The War Games*, *Planet of the Daleks*), while Christopher Chittell went on to play Chris, the Homo Sapien friend of the Homo Superior teenagers in *The Tomorrow People*.

Locations for the episode were all quite close to the BBC's Television Centre. Mrs Catchpole's violent demonstration against the fictional play 'Do It' was filmed outside Richmond Theatre, and on the same day the production team shot outside a block of council flats for Mrs Hastings's home, and at a nearby church hall for the opening scenes of the Housewife meet-

ing. Arthur Ballantyne's rambling country manor was Poulton Lacey, a stately home in Surrey.

After finishing the location shooting and studio recording, Darrol Blake supervised editing and dubbing, and with *Sex and Violence* ready for transmission, took his family off to France for a well-earned one month holiday.

"When I got back I bought the *Radio Times*," the director recalls. "I opened it to look at the spot where *Sex and Violence* should be, and found another episode listed. This was how I found out that the whole thing had been scrapped. I rang Terry Dudley who said, 'Oh dear, what made me think I told you!'"

During Blake's absence, there had been a minor fuss about the episode in the British press.

"The BBC had been so foolish to put out a press notice regarding *Doomwatch*," he continues, "saying that the current series would be one short due to a substandard production. Fortunately I didn't know anything about this."

"The writer saw that, rushed to the television centre with his agent and made a great deal of noise. He spoke to his friend Keith Waterhouse, who wrote about it in the *Daily Mirror*, and it started to gather momentum. The BBC then put out another press notice to the effect that the current series of *Doomwatch* would be one short, not because of substandard production which was a misunderstanding, but that it dealt with a subject that couldn't really be dealt with honestly and fully in fifty minutes."

More likely the BBC was getting cold feet because aspects of *Sex and Violence* mirrored exactly real events at the time Lord Longford had been assigned to host a committee to examine the moral pollution of the Nation. On the Longford Committee were a clean up campaigner (Mary Whitehouse) and a pop star (Cliff Richard)...

Fortunately, *Sex and Violence* still exists in the BBC, together with a few minutes of additional material from the studio recordings — cut-away shots of the Committee's reactions to viewing news footage of the public executions.

Today the story remains as pertinent as ever. In 1994, a low profile Liberal Democrat MP, David Alton, called for amendments to the Criminal Justice Bill, to prevent violent films being available on video. Echoes of *Doomwatch*?

David Richardson



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MICHAEL SLOAN'S REUNIONS



The Bionic Couple are back in
Bionic Ever After Photo © Michael Sloan Productions

SOME stories are easier to write than others, and then there are those that are nearly impossible for reasons of over-familiarity with the subject! The subject of this piece is Michael Sloan — notice the resemblance in our surnames? Michael is my brother and, may I add, a very successful television producer/writer here in Hollywood. His film career began while we were living in England.

In 1971 Michael formed Pennin Productions, and under that banner wrote and produced three movies, *Hunted* with Edward Woodward, *Assassin* with the late Ian Hendry and the critically acclaimed *Moments* starring Keith Michell.

In the mid-Seventies Michael came to Los Angeles with a treatment for TV's

Columbo under his arm, not realizing that they never took scripts from outside writers. His ignorance of the studio's politics paid off when he convinced an agent to submit his manuscript anyway — they bought it, and allowed him to write the shooting script from London! Thus began a very successful and lucrative career in television which spans almost twenty years and encompasses work on several popular series including *Quincy*, *McCloud*, *The Hardy Boys/Nancy Drew Mysteries*, *Hurry-0*, *B.J. and the Bear* and *The Equalizer* with Edward Woodward, which he also created.

Reunions

During the past ten years Michael has earned a reputation for producing and writing reunion shows. This began in 1983 with *The Return of the Man from U.N.C.L.E.* "I'd always loved the show when I was a kid," he recalls. "In fact, when I was in England I wrote forty-three pages of an idea which was called *The Gunpowder Plot Affair* which, of course, was never made because I never sent it in, although when I wrote *The Return of the Man from U.N.C.L.E.* I actually used one bit in the show that I had written into those forty-three pages! It was a 'beat' with Illya Kuryakin."

In a very unorthodox manner, Sloan went about to bring all the elements together to produce a reunion movie. "It was a peculiar set of circumstances in that I didn't have the rights to do the movie," he admits. "But I went and talked to these

ROBERT VAUGHN **DAVID MC CALLUM**
NOW SHOOTING
THE RETURN OF THE MAN FROM U.N.C.L.E.



Shooting the reunion film
in Las Vegas



The Return of the Man from UNCLE Photo: Bill Gekas



people anyway, which is not exactly the way to do it!" He had lunch with Robert Vaughn in Los Angeles to see if he would consider playing Napoleon Solo again. His answer? "Well, I'll do it if David will do it!" So Michael arranged a meeting through David McCallum's agent and flew to New York City to have lunch with them at the Russian Tea Room... where else? "I hadn't told the agent up front what it was about, but because I was a producer at Universal I knew that I wanted to talk about a project. We sat down and after the ice was broken I said, 'Would you be interested in playing Illya Kuryakin again?' David said all the things that he thought I might want to talk with him about, this was not it!"

Reflecting the same sentiment as Vaughn, McCallum replied: "Well, if Robert's prepared to be Solo again, then I would be prepared to be Kuryakin."

Interested?

On this basis, Michael continued his unorthodox approach and went to CBS to see if they would be interested in screening a revival movie of *The Man from UNCLE*. They were very interested. An amused smile crosses Michael's face as he recollects, "I can't remember if it was at that point, or if I'd written the script already, but at some point I went to MGM and said, 'Hi guys, here's what I've done!'" Their reaction was not unexpected, exclaiming that he didn't have the right, or the rights, to do that! Michael recalls, "I said, 'I know, but I've done it. So presumably you don't want to walk away from a deal at CBS?' They didn't,

Michael and the Bionic gang



and the project went ahead.

Although it had been fifteen years since the final episode of *UNCLE* was shot, Vaughn and McCallum found it easy to step back into their respective roles. "They're both characters that are very close to their hearts," acknowledges Sloan. "I think Robert Vaughn had played so many villains in the intervening years, he liked the idea of being a good guy again!" When writing the shooting script, Michael felt it was very important to be faithful to the original concept of the programme. "When you have a franchise show like *The Man from U.N.C.L.E.*, or whatever series it is, you need to have some style or flavour of that show. It was important to have the flashing lights, and have the tongue-in-cheek humour. But we tried to update it as well, because it wasn't shooting in the Sixties, it was shooting in the Eighties."

In the tv movie, which picks up fifteen years after the conclusion of the series, Napoleon Solo and Illya Kuryakin have both forsaken the spying profession, and gone into businesses of their own. Solo is into computers and Illya is... a fashion designer! "That came in talking with David," explains Sloan. "We were saying, what would they have done? I said, 'Well, Solo being an elegant and Illya being so pragmatic maybe Solo went into fashion and Illya was probably into computers!' And David said, 'What you should do with that if you want to make it is to make that decision, and then flip it around.' So we put Illya into fashion and Solo into computers."

With the death of Leo G Carroll, a new Head of *UNCLE* had to be found, but for Michael it wasn't a hard role to cast. "Patrick Macnee is a close friend of mine and I had always thought that if this got past the preliminary stages, that I would write the new Head of *UNCLE* for Patrick, which I did."

Eleven years after completing this first of many reunion films, Michael laments on the growing budgets of action movies. "Everything is relative, but they are a lot more expensive. The budgets are higher now; it was cheaper to do things then."

Bionics are Back

Currently shooting his third reunion



The Bionic Couple
© 1990 United Artists

movie on the *Six Million Dollar Man* and *Bionic Woman*, *Bionic Ever After*, Sloan has just returned from South Carolina where the picture is on location. Giving us a preview of the new film, Michael says, "In the last movie Steve [Lee Majors] tries to propose to Jamie [Lindsay Wagner] and can't get the words out, so Jamie finally proposes to him. So the idea is they're going to get married in this third *Bionic* movie, and then there is a systematic breakdown of their bionics which threatens their lives. There is also a terrorist situation going on at the same time, which is the other main plot line."

As all reunion movies are totally dependent on everyone in the original show agreeing to participate, I wondered how hard it has been for Michael to gather the casts members together. "It's not easy," he admits. "The trick is to get the artists involved from the beginning, like I did with *The Return of the Man from U.N.C.L.E.*, and like I did in the first two *Bionic* movies. We didn't do that to an extent with this third *Bionic* movie and that became a little problematic — but it's shooting!"

In the second *Bionic* reunion film Michael cast an unknown actress to portray the new *Bionic* woman. He had auditioned dozens of young performers for the role, but when Sandra Bullock walked into the room, according to Sloan, she was "head and shoulder over anybody else". Sandra had gone on to star in several major motion pictures including *Demolition Man* and this year's "runaway" success *Speed*.

Science Fiction films never seem to go out of vogue, a fact which Michael finds easy to explain. "They're escapism, and because they're Science Fiction they have interesting twists and turns that you don't have if you're doing a straight action adventure show or domestic drama. To a certain extent, people think maybe this is a window into a future that we're not going to see in this lifetime. *Star Wars* is a Western... Science Fiction and Westerns have the same thing in common, that they're told along classic heroic lines."

Kung Fu

These days Michael spends his time jetting between the *Bionics* set in South Carolina and Toronto, where he is producing and writing his third of *Kung Fu: The Legend Continues*. Unlike the original concept which was set in the West, circa

the RETURN of the MAN from

ROBERT VAUGHN
as
NAPOLEON SOLO

DAVID McCALLUM
as
ILLYA KURYAKIN

U.N.C.L.E.

MICHAEL SLOAN PRODUCTIONS IN ASSN WITH VIACOM PRODUCTIONS

1885, this series takes place on the mean streets of a contemporary American city. David Carradine, who originated the role of Kwai Chang Caine in the Sixties is now portraying that character's grandson. The modern day setting is a concept that Sloan feels works extremely well. "Just to make it another Western you would have had nowhere to go, nor would it have been different from the old series. This way it gave it a modern franchise, yet David was basically playing the characterization the same way, so it is kind of the best of both worlds."

The unusual image of having a priest as the lead role in an action-adventure series enables each episode to have an overriding spiritualism that is not found in similar formats. A positive message about hope and healing is an important aspect of each story. Michael acknowledges that

the writing of Carradine's dialogue can, at times, be challenging. "We don't have Caine spout platitudes like he just broke it out of a dim sum Instal. You have to be careful of that. That's a trap that writers unfamiliar with the show just automatically do, and actually if you watch *Kung Fu: The Legend Continues* we do very little of that. David will say Kung Fu-isms, but they're very few and far between and very judiciously played, so it isn't like every time we come to a close-up he says something meaningful!"

With all of these shows, Michael is dealing with actors who are at least fifteen years older than when they originated their roles. This is an objective reality that Michael always deals with honestly. "You write to the fact," he concludes. "Like in *UNCLE* we had fun where there was a big fight toward the denouement at the

On location with Robert Vaughn and Michael Stearn



David McCallum
as Illya Kuryakin



end. At one point Solo looks at Kuryakin and says, "You know this seemed easier fifteen years ago," and Illya says, "It was!" You play that. In *Bionics* Steve Austin has a self-deprecating humour about the fact that he's getting a little older, you certainly don't write them or shoot them like the last episode of the network series happened yesterday!"

For those who think being a successful television producer is a breeze, consider this... last week Michael flew to Toronto on Monday to have a production meeting on the upcoming *Kung Fu* episode, on Wednesday he flew to south Carolina to see how *Bionics* was going, flying onto New York on Friday and then back to Toronto on the weekend — and it's like that every week!

In conclusion, I inquired if there was any other show that Michael would like to revive? Without hesitation he replied: "I'd love to do a TV reunion movie of *The Avengers*. The problem is the rights to *The Avengers* are all tied up in various litigations. Patrick MacNee's a friend of mine, and I've met Diana Rigg several times. That's a movie that I would love to do, but whether that is going to happen or not, as Kwai Chang Caine would say: 'I do not know!'"

Judy Sloane



Kung Fu: The Legend Continues
David Carradine, Michael

PETER GRAHAM SCOTT CLASSIC DIRECTOR

PICTURE THIS: *The Murder Market*, a black and white episode from the fourth season of *The Avengers*. Steed is at a drawing board; the door to his apartment opens. "Good morning, Mrs Peel," he says to his companion. "Good morning," she responds. "Help yourself to coffee," he offers. The woman gives a wry smile: "Always the perfect host."

But this is not the Mrs Peel we all know. She is blonde, and she is played by Elizabeth Shepherd, chosen from sixty actresses who auditioned for the part. However, the producers have viewed the footage of her first episode, *The Town of No Return*, and filming on *The Murder Market* grinds to a halt. This Mrs Peel just isn't working out...

"She seemed too intense for this elegant fantasy," explains Peter Graham Scott, who had been hired to direct *The Murder Market* by producer Julian Wintle.

"She got no fun out of it at all," he continues. "She was always worrying about her props and things like that. She looked right, but she was just wrong for that series."

With production at a standstill, a second casting session was arranged, this time testing a total of twenty-five actresses. Among them was Shirley Eaton, who had recently appeared covered from head to toe in gold make-up in the Bond movie *Goldfinger*.

"They were all quite good, but none of them had the sort of outrageousness required," Peter Graham Scott recalls.

"One of the ladies suggested to me by [director] Philip Saville was a very young Diana Rigg. By the time we came to Diana I was bored stiff with directing the same old scene — I had done it twenty-four or twenty-five times with a different girl, but dear Patrick Macnee amazingly played the scene exactly the same every time.

"I thought, 'Oh to hell with this. We're going through all these motions.' I didn't give her any movements — I just did a soaking great close up of Diana and said,



Peter Graham Scott while working at the BBC

"Whisper the lines as though you mean them, straight to the camera".

"By the end of the day I said to Diana, 'I'm sorry I think I've blown the whole thing for you because I was just fed up and didn't give you a proper test'. But, curiously enough, that test impressed everybody because it was beautifully lit, and she is a very good close-up actress. She responded and realized that in close-up she could be just as naughty and witty as she wanted to be. That won them over."

So Diana Rigg, who would one day admit that she only turned up to the audition "for a giggle", was hired for a role that would rocket her to international stardom.

Re-Start

Filming resumed, and Mrs Peel's scenes for *The Town of No Return* and *The Murder Market* were re-shot, but this was not the only major change in direction for the series. The show was now being made on film, ostensibly to be sold to the American market, and the transatlantic influence could frequently be detected on set.

"There were all sorts of daft things," the director claims. "We had people come on to the set saying, 'That guy's got his coat undone. No American goes around with his coat undone'. I know lots of Americans, and they all have their coats undone! All these pundits, who had probably never even been there, were telling me about



Directing Diana Rigg and Patrick Macnee in *The Murder Market*

Trampoline direction in *Master Mind*...

America. They'd say 'Don't call them lifts, call them elevators', and all this sort of rubbish. Having worked in America, I knew a bit more about it than they did."

The Murder Market concerns the Togetherness Marriage Bureau, which operates as a murder agency under the guise of a dating service.

"It was a curious and rather macabre plot," says Graham Scott.

Next up was *The Master Minds*, in which Steed and Mrs Peel investigate Ransack, an exclusive club for individuals with exceptionally high IQs. This episode required a significant amount of stuntwork.

"Sometimes we actually had to have a man sailing for Di. In *The Master Minds* we ended up with a girl having to crash through a projection screen, and the film

had been caused to run backwards."

Less complicated stunt sequences would often be performed by Diana Rigg herself.

"Di was completely sold on the idea and would do anything. I'd say 'We want you on a trampoline here please', and she would say, 'Right' and would bounce up and down on a trampoline. She nearly knocked her teeth out in fact when she tried it first, but she soon learned how to do it. That shows the sort of spirit there was in making these things."

"They were mainly shot in the studio and on the lot, and we would then go out with a second unit and shoot the odd bits of location stuff. There was a very good double for Patrick, and a very good double for Di too."

Peter Graham Scott's final credit on *The*

Avengers is *A Sense of History*, in which an economist is murdered in a university, shot in the heart with an arrow.

"We had to fire an arrow at Diana, which was very complicated. The arrow had to actually fly through the air towards her, and stop at the right moment so that we could cut to a shot of a real arrow entering a dummy."

The director left the show during the course of the fourth season, but he has few regrets about the decision.

"I really felt that *The Avengers* was getting a bit formulaic," he explains. "It was fun to do, but it wasn't satisfying because it didn't really mean anything. I was also being offered the chance to produce *The Troubleshooters*, so I got out of *The Avengers* having just done the three."

Patrick McGoohan

Not that *The Avengers* was Peter Graham Scott's only experience of the spy series boom of the 1960s. He had actually worked on the first season of *Danger Man*, helming a total of seven episodes.

The director came to the show after experience in films, and training in television production at the BBC. His live dramas for Associated Rediffusion had been admired by *Danger Man*'s producer Ralph Smart.

"He just invited me to lunch and asked if I'd like to direct the series he was doing with Patrick McGoohan. I knew Patrick McGoohan's work, and he was rumoured to be 'difficult' at the time.

"I did seven of those literally on the trot. They were half-hours, and you did one a week. On the Friday afternoon you'd get the script for the next one, and cast it over the weekend. This is like working at the coal face. Your concentration has to be absolutely acute or otherwise you fall into slapdash shooting and 'let's get it in the can boys'. I wouldn't recommend that. But it was very good training, because I learned how to shoot fights and chases and all that stuff."

The series was economically cosmopolitan; the stories were set across the globe, but the film crew certainly never required passports. "It was shot in MGM studios, and we always had to have a forest because they had lots of foliage they could throw up. There had to be a jungle, an airport and somebody's office with a big fan going round!"

"The stories were good, but run of the mill. It was a very formula show, but we

had this marvellous actor. Patrick was wonderful."

The Prisoner

Having demonstrated his aptitude for the genre with *Danger Man*, Peter Graham Scott was a logical choice to work on McGroshan's next spy vehicle *The Prisoner*, some years later. There was only one problem: at the time the director was a full-time employee of BBC Television.

"When *The Troubleshooters* was up and running in its third year, Patrick rang up one Friday afternoon and said, 'Peter, I want you to take over a film, I've just fired the director'. I said, 'Don't be silly. I work for the BBC and I'm preparing a new series of *The Troubleshooters*.'

"He said, 'Who do I have to ring to get you out?' He found out, he rang somebody and the script arrived on the Saturday."

Peter Graham Scott read the episode, *The General*, and immediately called McGroshan back. "I said, 'I don't understand this. What is it please? Is it a joke?'" He said very seriously, "It's no joke".

The pair discussed the project, and Peter Graham Scott agreed to come aboard, but insisted on a change of actor in the case of one of the guest stars. He was de-



The Prisoner: The General
Colin Gordon in *The Number 2* with

Peter Graham Scott's character

lighted, however, with McGroshan's choice for Number 2.

"We had a very good actor called Colin Gordon, who had a very sinister quality. He wore pebble lenses and he was a very sure old English type."

The episode follows Number Six's opposition to Speedteam, a device used by Number 2 in order to control the villagers.

"It wasn't until about the second day of shooting that I really began to see what the theme was. Quite honestly I wish we could have re-shot the first day. I realized there was a way of implying menace, by crowding people into the sets, and things like that. There were all sorts of looks one could get from actors, on their own

meaningless but they added up when edited to something very sinister."

Once again, the director's work was based at MGM studios. *The General* did feature some location work in Portmeirion, but that had been shot before his arrival.

"It was done by David Tomlin, who was the producer of *The Prisoner*. He is a very talented man, and I often wonder why he hasn't become a director. Steven Spielberg and Dicky Attenborough love him, and they work with him all the time as an assistant director."

There have been many stories of unhappy shoots on *The Prisoner*, of problems with the leading man and his attitude to guest performers. While Peter Graham Scott has no bad memories of the actor, he does admit that the show was a difficult one to direct.

"It was, because of the dominating presence of Patrick. It was all his idea. I don't think he was paid very much and Lew Grade had agreed he could do it as long as he took a share. I think it's paid off very well now, but he was virtually putting his own money into his own show."

"My theory is having done so many *Danger Mans*, practically living in the studio, he became a sort of prisoner and this was his mental 'escape'. After all he was a very good stage actor. He played King Lear in Sheffield when he was twenty-three, and for anyone of that age to play Lear, which is the most difficult part even for a middle-aged man to play, is extraordinary. If he hadn't done *Danger Man*, he might very well have become a leading stage actor."

David Richardson

(In the second part of this interview, Peter Graham Scott discusses his work on the Seventies Fantasy series *Children of the Stones* and *Into the Labyrinth*.)

The Prisoner
Peter Graham Scott with Patrick McGroshan



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RENÉ ECHEVARRIA'S SECOND CHANCES

WHEN Star Trek: The Next Generation began work on its sixth season the writing staff featured a new addition: René Echevarria, who had already worked on nearly half a dozen scripts as a freelancer.

The writer's first staff assignment was *True Q*, in which the omnipotent entity returns to the Enterprise, looking for a young girl who is actually one of the Qs.

"My initial casting as a staff member was quite troubled," Echevarria remembers. "There was a story that was the bane of the staff's existence, that had been purchased and was in development. It was about Q duplicating the crew of the Enterprise."

[*'Q Makes Two'*] and then confronting each other.

Then [executive producer]

Jeri [Taylor] said, 'These are the four or five ideas we have rolling around; which one appeals to you?' and foolishly I said that one. I wrote a first draft that Michael said wasn't workable, and we ran it by him three times before he finally approved.

"From a production standpoint, we had to ask ourselves, 'How producible is this?' Almost every scene would have to be done as an optical, and it wasn't practical, and Michael said the story wasn't working particularly dramatically. That story was killed, and literally as that was happening we got a premise for *True Q*, which we purchased from a high school student who sent in a spec script. I loved the story premise, and I was pretty happy with it. There are some wonderful moments, such as the chase through the Enterprise that ends up on the hull, a very nice performance by Olivia D'Abo, and some very violent Q stuff."

Elementary...

Echevarria's next script went much more smoothly. *Ship in a Bottle* featured



Main picture: The new menace from the Borg in *Descent* had to be concluded in the second part

RENÉ ECHEVARRIA'S SECOND CHANCES

WHEN *Star Trek: The Next Generation* began work on its sixth season the writing staff featured a new addition: René Echevarria, who had already worked on nearly half a dozen scripts as a freelancer.

The writer's first staff assignment was *True Q*, in which the omnipotent entity returns to the Enterprise, looking for a young girl who is actually one of the Q.

"My initial outline as a staff member was quite troubled," Echevarria remembers. "There was a story that was the bone of the staff's existence, that had been purchased and was in development. It was about Q duplicating the crew of the Enterprise."

[*'Q Makes Two'*] and then confronting each other.

Then [executive producer] Jeri [Taylor] said, 'These are the four or five ideas we have rolling around; which one appeals to you?' and foolishly I said that one. I wrote a first draft that Michael said wasn't workable, and we ran it by him three times before he finally approved the teleplay.

"From a production standpoint, we had to ask ourselves, 'How producible is this?' Almost every scene would have to be done as an opus, and it wasn't practical, and Michael said the story wasn't working particularly dramatically. That story was killed, and literally as that was happening, we got a premise for *True Q*, which we purchased from a high school student who was in a spec script. I loved the story premise, and I was pretty happy with it. There are some wonderful moments, such as the chase through the Enterprise that ends up in the hull, a very nice performance by Olivia DeJonge, and some very sick violent Q stuff."

Elementary...

Echevarria's next script went much more smoothly. *Ship in a Bottle* featured



Ship in a Bottle



True Q



Second Chance



Preemptive Strike



Inheritance



Second Chance



Preemptive Strike



Inheritance

the reappearance of Moriarty, in what director Alexander Singer [TV Zone #46] described as a "Pirandello-esque story".

"I think I know what he means; what is reality, what is the play? I was very happy with that show. I had always loved Moriarty as a character, and people had been pitching Moriarty stories for years ever since the second season, but the problem always was he cannot leave the holodeck. That was a firm commandment that Rick Berman would not budge on. We were at a story brainstorming session at Jeri's house, and Michael had actually remembered a story idea I had pitched to him after *The Offspring*, about someone thinking they were on the Enterprise when in fact they were on the holodeck. He has an elephant's memory and said, 'René, what was that idea, you should kick that around again.'

"At the same time, our legal problems with Conan Doyle's estate made Moriarty available to us again. It just hit me like a bolt of lightning that we should do it that way: make it appear that Moriarty has done it, and then we do the little twist at the end of act three. I was very pleased with it. There was also Stephanie Beacham's performance, which was charming, and having Breezy was a lucky thing as well, because only he could deliver that last line."

Klingon Loose Ends

Worf has to escape from a Romulan POW camp while trying to pass on a sense of Klingon heritage to his fellow prisoners, in *Birthright, Part II*. Echevarria was given the task of wrapping up the loose ends from the previous episode, as well as writing the Klingon story line for part two. "Birthright was a premise someone pitched, that we originally conceived as a one-part episode, but Michael Piller liked it so much that he said make it a two-part episode. We were also able to amortize the cost of the sets over two budgets instead of one and spend more time with Worf on the planet. Even then, there just wasn't enough time to tell the story we wanted to tell. I think about ten pages that were filmed had to be cut."

Among the excised scenes were bits of character development that would have fleshed out Echevarria's story even further. "We wanted a conflict between what Worf wanted and what the elders wanted, and we worked so hard making them sympathetic, but a lot of people felt that Worf

was doing the wrong thing. We lost some stories and some of the interaction between Worf and these people in which he makes his case, and he's not arguing for violence.

"One of the scenes in my original draft which I wish had not been lost was that in the episode, the young firebrand would grab a knife and hold it to the throat of the Romulan's throat and say, 'Kill him, he's held us forever,' and that's where Worf would step in and say, 'No, he has done nothing but try to honour his pledge to your parents,' and he stops the violence, saying that those who want to go may go, those who want to stay will stay, but those who go must promise never to speak of this. Losing that made it feel that Worf was unsympathetic to a lot of people."

The Eighth Pitch

One of the highlights of Season Six was *Second Chances*, where a second version of Riker is created, the result of a freak transporter accident several years before. The episode was a *tour de force* for Jonathan Frakes in his dual role, as well as first-time director LeVar Burton.

"That was a pitch, where a gentleman came in, it was the end of the day, and after pitching eight ideas, he said, 'One more, one more!' I said all right, and I listened to it and he said, 'Well, Riker gets doubled so there are two Rikers,' and I thought, 'Not another double story!' Then he said the line I really loved. 'He's still in love with Troi'."

"We brought him back in and he wrote a story document, and then I took over the story document and rewrote it and got it approved. I was very pleased with that episode. That was in fact the one I turned in, of all the things I've written that got the most feedback from people around here. I think Jonathan did a great job. He really threw himself into the role, and was very charming and vulnerable in the part, and both he and Marina had nice things to say about the show. LeVar did a great job directing it."

"It was an intriguing idea, to bring those two people together and find out how things had happened in the past. We just stopped playing their romance, and a lot of people were quite upset by the episode and felt it was a cheat, but I was very happy with it. In my original draft, he dies at the end, and then there would be something very sweet and touching about the way Riker comforts Troi about her loss. The last image of the show would have been him cradling her as she feels her loss. I think his dying had a certain predictability so I'm happy we changed that."

Is there any truth to the rumour that the staff briefly considered replacing Riker with his brasher counterpart? "I think at one point we ran it past Michael that Will Riker dies and is replaced by Lieutenant Riker, and we would have a fresh new start with the character. Michael considered it, and he, Jeri and Rick had a big meeting about it, and they decided it was unfair to the character we had been developing over



Birthright, Part II
Questions of honour for Romulans and Klingons



Lower Decks
Sis is determined
to clear her
tarnished reputation

the years, and who the audience identifies with, and they decided not to do it."

Borg Conclusion

Echevarria returned for *The Next Generation's* seventh season, starting with the conclusion of another two-parter: *Descent, Part II*. Not only did the story feature the Borg and Data's brother Lpra, but it also marked the return of another old favourite. "It was gratifying to bring Hugh back," the writer declares. "I would like to have done more with him."

"People were pretty excited about part one, and I've heard people say that part two was a letdown. That's usually the case when a lot is promised. Part one did have a bit of dead space, in which there was no real story, nothing much going on. We were looking for Data; all of act five was really building toward that moment. I think there was a lot of interesting stuff earlier in the show. I was pretty happy with it. The whole thing was we didn't have that many sets to play out the Data story on the planet, so we needed an Enterprise story going on, and that story kept growing as the budget kept getting eaten up. It was an enormously expensive show, just because of the number of Borg costumes, and keeping those actors over the course of two episodes, so we were forced to come up with an Enterprise story."

Ma Data

While staffers Brannon Braga and Ron Moore were on hiatus writing *Star Trek:*

Generations, the remaining staffers had their hands full creating new stories and rewriting scripts. During that period, Echevarria did uncredited rewrites on *Dark Page* and *Interface* before doing the teleplay for *Inheritance*. The latter episode focused on a sensitively handled meeting between Data and a woman who may or may not be his 'mother' [played by *Felicity Huffman*].

"That was a great story that Dan Coopel came in with. The first draft was something I really wanted to do, but we decided to give Dan a crack at it, and it ended up in my lap anyway. I was very happy with the performance.

"I realize now that so much of it was back story. For the dedicated fan, it was probably a very interesting story, because it answered so many questions about Data's origins, but for the casual viewer, there was such back story they were probably saying, 'Huh? What?' It's a delicate balance, because you can be quite subtle for the dedicated viewer, and do a lot of mance, but you often have to do a lot of exposition to bring the casual viewer up to speed. That's the reality of television."

Life 'Below Stairs'

Another *Next Generation* classic was *Lower Decks*, a ground-breaking episode that examined life on the Enterprise as seen by several younger crew members. Echevarria wrote the teleplay, and is justifiably proud of the positive reaction it received.

"I got a very nice reaction from my bosses on the first draft of *Lower Decks*. It's a very off-format show, in which we see life aboard the Enterprise through the eyes of several junior officers. They're younger and they're good friends, and they talk to each other very casually.

"The idea of doing life aboard the Enterprise from the lower decks was from Ronald Wilkerson and Jean Mathias who had done several things with us before. We were excited about developing it, but you never know if Mike is going to say, 'No, I don't want to do that'. We just took it step by step, everybody signed off on it, and I think it was a lot of fun."

During the last months of the final season, Echevarria was responsible for a staggering number of episodes, writing or rewriting the final teleplays. One of his stranger efforts is *Eye of the Beholder*, which was taken from a story idea by fellow staffer Brannon Braga. "It starts off

with a bang, when someone we've never seen before commits suicide on the Enterprise by jumping into the engine core, and there's a mystery about why he did it, and Troi, when she goes to that room, gets weird sensations of dread. It was Brannon's story idea. He had something like three stories approved at the time, and obviously he couldn't write them all, so he did another creepy one of his own, and I did this one."

Echevarria capped the season with the teleplay for *Forsaken*, where an adult version of Alexander travels back in Time to prevent Worf's death; an uncredited rewrite on *Bloodlines*, in which the Ferengi Bok returns to claim his revenge against Picard; and the teleplay for the penultimate episode, *Preemptive Strike*, featuring the unexpected return of Ensign Ro.

Looking at life beyond *The Next Generation*, René Echevarria hopes he'll be working with his fellow staffers, either on *Deep Space Nine*, or the new spin-off, *Star Trek: Voyager*. "We do work together well, but I don't think there's any way that all four of us can go to *Voyager*. With Michael coming on to *Voyager*, there will be one person missing on *Deep Space Nine*, so one of us will definitely go over to *Deep Space Nine*."

Prophetic words indeed. As this interview sees print, the writer is busy with the third season of *Deep Space Nine*, so it appears that *Star Trek* fans will be seeing his work for many years to come.

Joe Nazzaro



Eye of the Beholder
Mocking laughter
from Callyowry
and Worf

ACTOR MICHAEL SHEARD is quite proud about his association with the world's longest-running Science Fiction series. "My eldest son, who became quite a *Doctor Who* fan, tells me that I have worked with more Doctor Whos than anybody, except possibly Nicholas Courtney. Is that right?"

Sure enough, Michael does earn the number two position, having appeared with five of the seven Doctors, starting with William Hartnell in *The Ark* in 1966, and most recently in the 1988 Sylvester McCoy adventure *Remembrance of the Daleks*.

In between Michael appeared in the Jon Pertwee story *The Mind of Evil* (1971), twice with Tom Baker, in *The Pyramids of Mars* (1975) and *The Invisible Enemy* (1977), and in Peter Davison's first story *Centroshis* (1982).

Impressive though the total is, even six *Doctor Who* stories represents less than one percent of Michael's TV work. At the last count, he has made over 650 television appearances, along with more than 30 feature films. Among the many series Michael has appeared in are *Blake's 7*, *The Tomorrow People*, *Space:1999*, *Randall and Hopkirk (Deceased)*, *The Avengers*, *Special Branch*, *The Professionals*, *Jason King*, *The Sweeney* and *Minder*.

Headmaster from Hell

Among all of them, though, the character that will haunt the nightmares of a generation of children is Mr Bronson, the deputy headmaster from hell Michael played for five seasons of *Grange Hill*.

"I finished playing that character in 1989, but I am still stopped in the street by children who should have been too young to watch the programme, and they say 'Hello Mr Bronson'."

The scope of Michael Sheard's career being what it is, I decide to approach things chronologically, and ask about his first TV appearance. "That was in something called *Moonstrike*, all about the French Resistance. I remember I played a German. As an actor, one tries to spread the net as wide as possible. However, I do speak German, and of the last dozen movies I've done, maybe nine have been playing Germans."

Moving on to *Doctor Who*, Michael recalls his appearances in order. *The Ark* was the story of humans escaping from a

Michael Sheard as the Führer
in *The Tomorrow People:*
Hilter's Last Secret

Photo © Doctor Who Stories Production Design Company



Michael Sheard Tomorrow Person

doomed Earth on a 700 year journey to a new planet. The Doctor's new assistant Dodo wreaks havoc with a sneeze. Michael played Rhos, one of the colonists. "*The Ark* was very early in my career. The two main things I remember about *The Ark* were that I was doing a *Dixon of Dock Green* the week before *Doctor Who*, both of which were pretty good for a chap new to telly, and in the *Doctor Who* we were dressed in ribbons.

I missed out on Patrick Troughton, the next one I did was with Jon Pertwee, *The Mind of Evil*, which also featured dear Neil McCarthy. My character was Dr Summers. My children used to go around the house saying 'Where's Dr Summers? I'm looking for Dr Summers', because that's what Neil said right the way through the programme. I can remember the director, Timothy Combe, played the mon-

ster in rehearsals. He used to pulsate a lot! "We made that one around Christmas time, and we took one morning's rehearsal off to go and sing carols to all the other programmes that were rehearsing at North Action."

Pyramids of Mars

Next came Laurence Naismith in *The Pyramids of Mars*, the brother of a Professor possessed by the (almost) all-powerful Sutekh. Michael ended up being killed by robots dressed as mummies. "That's right. Bernard Archer played my brother. It was an extraordinary story to do. The director was a sweet lady called Paddy Russell who later worked at Yorkshire TV. I understand that this story has become one of the most successful stories outside the Dalek adventures.

"A couple of years ago I went up to Liverpool to do something for Comic Relief on the strength of my *Grange Hill* character. The student organising it was a very great Doctor Who fan, and he presented me with a copy of *Pyramids of Mars*, which I hadn't seen for a long time. It was very good, it has certainly stood the test of time."

"By that time, the *Doctor Who* series was becoming less studio-bound. Those were the days when you used to do pre-filming, and I mean filming as opposed to OB [outside broadcast on videotape]. We did a lot of pre-filming on that one."

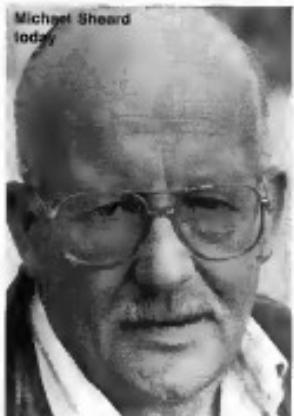
In his second Tom Baker story, *The Invisible Enemy*, Michael played Lowe, leader of a spaceship crew possessed by a Space virus.

"*The Invisible Enemy* was a super part, I was a very nice guy to start with and then got taken over. Louise Jameson and I did a lot of Colour Separation Overlay stuff, and in fact I had a fight with her inside the Doctor's brain. The director Derek Goodwin had previously done mostly half hour comedy up until then, then came in and did this, and I think it was a damn good job."

Pyramids of Mars
discovering the
delights of the
TARDIS © BBC 1980



Michael Sheard
today



Next, *Castlevania* with Peter Davison. "That was Peter's first adventure, and I know it's gone out on video, because the director, a lovely lady called Fiona Cumming, rang me not so long ago to say *Castlevania* was coming out. My memory of it is that, as always, we had a lovely time doing it, but I think the story was a little bit muddled. No one was quite sure what was going on. I believe that it's quite a popular story, so maybe the fact that you can't understand what's going on has helped to make it so popular."

Daleks

"The last one was the headmaster in *Remembrance of the Daleks*. It was directed by Andrew Morgan. Everyone involved with the programme always wanted to work with the Daleks, and this was my chance."

"I was actually doing *Grange Hill* at the time, and it was quite a coincidence that I thought I ought to work with the Daleks, and Andrew was looking for a headmaster. The coincidences went fur-



The Invisible Enemy (inset)



ther than that because now it wasn't filmed, it was all OB, and the OB crew that did *Remembrance of the Daleks* also worked on *Grange Hill*. It was like old home week, and great fun to do. I wouldn't have missed it for the world."

How did the series change over the 20-odd years that separated Michael's first and last appearances? "Obviously the basic idea was always the same, but I would compare it to *Dixon of Dock Green*, which I also used to pop in and out of for quite a long time. On *Dixon*, except for right at the end, they had the same producer, and kept very much to the well-timed old formula."

"*Doctor Who* didn't, they changed the producers quite frequently. I think the biggest change came when John Nathan-Turner took over. Other producers looked on it as more or less just another job, John understood the continuity, and had more of a vision of the series as a whole."

"I'm lucky that all my *Doctor Whos*, including *The Ark*, are still in the archives. I sometimes look back to pre-video days, and there are certain things you've been in that you'd like a copy of. I did an updated version of Ibsen's *Enemy of The People* for *Play For Today*, and I'd love a copy of that. Of course that was in the days when I couldn't record it. They're not even sure if they've still got it."

The Tomorrow People

The filming of that BBC play coincided with the production of the 1978 four-part *Tomorrow People* adventure Hitler's Last Secret, in which Michael played the ultimate German villain. "I've actually played Hitler three times now, including that story. Playing someone like that, horrific monster though he was, can quite often be more interesting for an actor than playing the bland hero."

"When we went into rehearsal for *The Tomorrow People*, we got it up to the point where we were about to go into the studio and there was an ITV strike. Production on that *Tomorrow People* adventure was put back, and I had already contracted to do the updated *Enemy of The People*, which was made in Scotland."

"Don't let anyone tell you that ITV and BBC don't help each other, because they rearranged the schedule on *Enemy of The People*. I flew down from Scotland on the Wednesday, went into the studio with the *Tomorrow People* on the Thursday and Friday, and then flew back up to Scotland the moment it had finished."

We move on to the role of Sub Commander Klegg in *Powerplay*, the second episode of the third season of *Blake's 7*. Klegg was the leader of a Federation Death Squad, vying with Stephen Pacey, making his first appearance as Tarrant, for control of the Liberator.

"I had a fan letter recently, happily one of many. When somebody is interested in Science Fiction, they always mention Doctor Who, and they always mention The Empire Strikes Back. I played Admiral Ozzel — they even made a model of me for the toy range. He was the captain of Darth Vader's ship, Darth Vader looked at him from afar, and threatened him by looking through a video.

Blake's Baddie

"The other thing that is very often mentioned is *Blake's 7*. This letter included a photograph I'd never seen before, and he asked me if I'd sign it and send it back. I must have had a fight with Josette Simon, because somewhere along the line they took some photographs of us for publicity."

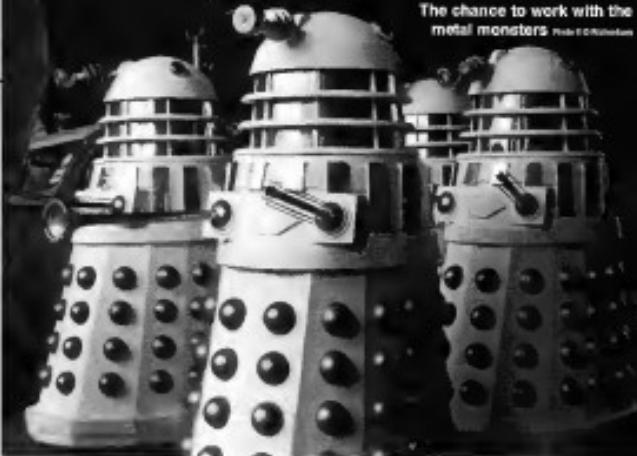
I have to break the news that Josette Simon as Daysy actually strangled Klegg quite graphically at the end of the story "Oh did she?" he laughs. "I'd forgotten that. I do know that episode was directed by David Maloney.

"I remember very well how I came to be cast in *Blake's 7*. My eldest son was 11 and it was just coming up to the summer holidays. My agent rang and said BBC Children's Drama are doing a production of E Nesbit's *The Enchanted Castle* and they are having great difficulty in finding a child.

"I asked my son if he'd like the opportunity to try and do it during the Summer Holidays. I took him up to the BBC to meet the director, he got the job and as we came out who should we bump into but David Maloney?

"Two days later David sent me the script for my consideration. That is how things used to be cast at the BBC, as often as not. Nowadays, I'm sorry to say, they tend to employ casting directors, but in those days whether it was Doctor Who, *Blake's 7*, *Softly Softly* or whatever, the director would sit down with his script and try and cast it. He was more likely to use people that he's used before, provided they were right for the part."

Blake's 7 was a one-off appearance, but in *Space: 1999* Michael was originally scheduled to play a regular character.



Remembrance of the Daleks
The chance to work with the metal monsters PHOTO: TONY HETHERINGTON

However, things didn't quite work out as planned. "The idea was, when they put it all together, they were going to have this group of people who got blown off into space. I was going to play one of this group of assorted characters, as were several other actors.

"However, they found that if all these characters were going to be in every weak as regulars, there was going to be no time for Mr and Mrs Landau to have any screen time at all. So around the third episode there was this enormous explosion and most of us got blown up. They got rid of half the cast. However, some episodes later they found this starship floating about in Space [*Dragon's Domain*], and then they went back in time and there was yours truly. So I came back, briefly."

"We did it up at Pinewood, and on the first day they gave us those beautiful costumes. They were of a woolen consistency, and when the ladies put them on it was found that strategic sticking plaster was necessary. It was felt that they shouldn't be seen to be protruding too much in what was, after all, a children's programme."

Persuasive

Another ITC series Michael appeared in was *The Persuaders*, with Roger Moore and Tony Curtis. "A film that really gobsmacked me as a youngster was *The Black Shield of Falworth*, with Tony Curtis. That's the where they always say he said 'Yonder is duh castle of my faddish' in a Brooklyn accent. In fact, if you watch it, he doesn't at all. It was one of my great joys to work with him, he's a lovely man."

I mention that I've spoken to at least one member of the production team on *The*

Persuaders who doesn't have such fond memories of Mr Curtis.

"Well, let me tell you a story that might explain why that is. In that episode of *The Persuaders* my character is killed and shoved down a well. Tony comes along to get water, winds up the thing and up comes my corpse. We filmed that in a mock-up in the studio. I squatted down and Tony came along to turn the handle."

"Just before we were about to go, along came this prop man with two buckets of water. Tony stopped the whole production, felt the water and said 'That water's freezing cold, you can't pour that over Michael. Go and get some warm water.' Now, he was thinking of a fellow actor, but obviously that held up production. If he did that too often it could have got up somebody's nose."

In closing, we should announce that Michael has been working ON his memoirs, in which he will recall in more detail his appearances with stars like Moore and Curtis, among many others. Michael also hopes that Mr Brimson is far enough behind him to allow him to return to working in British tv more often. He has, in fact, made recent appearances in *The Darling Buds of May*, *'Allo 'Allo!, Press Gang* and *Inspector Alleyn*. He is also setting up an independent production, which he describes as "a different private eye detective story" along with a former *Grange Hill* producer, and one of the writers.

"Having been away, when I come back and start watching our domestic television, I don't think it's as good as it used to be. Because everything is diversifying there should be more interesting opportunities for the actor, but at the moment there aren't as many. It'll come full circle again, I'm sure."

John Porter

AUTHOR Gareth Roberts declares, "I always have problems with endings." He is, however, happy with the way his *Missing Adventure, The Romance of Crime*, ends although he's the first to admit that his previous *New Adventures*, *The Highest Science* and *Tragedy Day*, have suffered from unsatisfactory conclusions.

"I think that all the best endings happen when they are character-motivated," he says, and cites as an example *The Ribos Operation* or *Caves of Androzani* — where everything has been resolved by the interaction of characters rather than some piece of scientific hardware.

"I feel that Virgin are, quite rightly so, interested very much in characterization," he claims, citing as an example Andy Lane's *All Cozening Fire*, one of his favourite books.

Boring Bunch?

But hang on a minute, Gareth. If you're so keen on good characters, why pick as your protagonists the fourth Doctor, Romana and K9? After all, surely they were one of the most boring bunch of companions around; with each of them as intelligent as the other, where is the character to fill the companion's traditional role of asking 'What do we do now, Doctor?'

"I strongly disagree with that viewpoint," he says vehemently, while acknowledging that he can at least appreciate it, and recognizing that even Sherlock Holmes needed a Watson to help 'fill in the gaps'.

"Your heroes must be interesting and intelligent, if the reader is to empathize with them. The reader can't respect characters who are daft and always fall over things. And the fourth Doctor, Romana and K9 work so well together because each of them has their good points and their bad points. Romana's knowledge comes from book-learning but she has very little on the practical side. The Doctor has the experience, but also tends to overlook the silly little things; and K9 is, well, K9 is just smug. He's also great fun to write for, and in the best of his TV shows had a very definite personality."

The Romance of Crime takes place between the TV stories *Creature from the Pit* and *Nightmare of Eden* a gap he chose

Gareth Roberts A Fine Romance



Author Gareth Roberts

partly 'because it was there', but mostly because he didn't want to follow a classic like *City of Death*. Tom Baker was the Doctor he knew when he was growing up and he's always had a particular fondness for that team, especially in the Doctor/Romana relationship.

While enjoying writing both *New* and what he describes as the 'lighter and jollier' *Missing Adventures* as well as a novelization of the *Cracker* TV series, it seems that Gareth's first writing love is comics. He's already written two Who comic strips and one Blake's 7, and *The Romance of Crime* was originally a comic strip idea.

He's working on a further *New Adventure* idea, provisionally called *Zasper*; "although Virgin hate that title and I'll probably have to change it!"

Robin Turner

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STAR TREK: DEEP SPACE NINE

Antimatter
by John Vornholt
Simon and Schuster
Price: £4.50
Out: 7th Nov '94

KIRA and Sisko watch the finishing touches made to the first starship to be built on Bajor since the occupation... and saboteurs strike. No one is hurt, but it's a clear indication of Bajoran resistance. Meanwhile, Odo and O'Brien are worried about the antimatter shipment that will soon be arriving — with good reason. The convoy is attacked, and the antimatter taken through the wormhole. Odo, Dax and Sisko follow, only to find themselves on a planet of insects, where consumers and terrorists go hand in hand.

Antimatter, by the popular John Vornholt, had me worried more Bajoran politics, more internal disputes... I was pleased to discover that this aspect is overshadowed by the events on the far side of the wormhole. With DS9 preoccupied with Cardassians and Bajorans, attention is focused on the weird planet of Eco, where a huge mind of spider-creatures acts

as host, peace-keeper and eavesdropper to its varied clientele. Dax and Sisko make a valiant effort to fit in with this gangster drop-in scenario, becoming Jade Dixon and Marcus Garvey, the results are initially amusing, before an edge of tension starts to grip: are our heroes as clever as they think, or do the Eeoids have a hidden agenda?

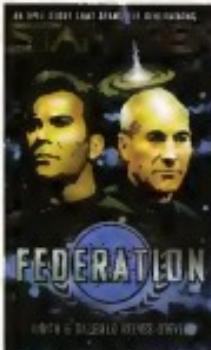
Within such a thin plot, characterization has free rein. Dax and Sisko's alter-egos are hysterical until they are forced to unmask. This allows Dax to grow in ways not explored in the series, as she fights for her life against jealous girlfriends and idealistic revolutionaries. Meanwhile, Odo is given an assignment that stretches even him, as he infiltrates the Eeoids' nest in a very creepy sequence. The rebel Bajorans are also well drawn, and this is to Vornholt's credit: too many authors paint in black and white, but *Antimatter* shows the grey area where terrorism meets desperation. The lead terrorist is both sympathetic and irritating, and I didn't know whether to cheer for him or boo at the gripping climax.

So, narrow plot, good characterization — what's the verdict? I liked *Antimatter*, but there was something lacking when I finally put the book down. In my opinion, the book jumped around too much. Just as I got used to the Bajoran shipyards, we moved on to Eco. I was fascinated by the tree mind culture, and I wanted to know more... but we moved. This book lacked continuity; a good read, but ultimately disappointing.

Craig Hinton

**STAR TREK
Federation**
by Garfield and Judith
Reeves-Stevens
Simon and Schuster
Price: £9.99
Out: 9th Dec '94

RECOVERING from the events of *Journey to Babel*, Kirk is warned when Zephram Cochrane, inventor of the warp drive, goes missing. A helter-skelter chase through Time and Space ensues as the Enterprise must track down Cochrane before his pursuer does, with the fate of the Federation at stake. Throw in Kirk preparing for



the launch of the Enterprise-B, a passive Picard coping with the aftermath of *Generations*, and a ring-side view of the Eugenics Wars, and *Federation* — by bushand and wife team Judith and Garfield Reeves-Stevens — would appear to have something for everyone. But does it? All of Pocket Books' hardbacks are continuity-laden, *Amok*, *O-Squared*, *Sarek*... but *Federation* really takes the biscuit. There are so many references to the original stories that only an aficionado could spot them all. And only an idiot could fail to spot that *Federation* is a pre-figuring plug for the forthcoming movie, *Generations*, as both feature historic meetings between the two great captains. So, it looks back and it looks forward. What about the present?

While recent hardbacks have usually featured a single storyline, *Federation* barks back to books like *Spock's World* and *Strangers from the Sky*, with a history lesson — the end of the Eugenics Wars and the creation of both the warp drive and the Federation — threaded through the fairly straightforward 'obsessive revenge' plot, and as such it fails. I came away feeling that it was a dissection.

The final section of the book — on the Enterprise-D — rattles along but, with even more continuity erupting on every page, I couldn't help feeling that it was bolted on just so that Picard's face could grace the cover, rather than for reasons of plot.

Characterization is good, but with only two real 'new' characters — Cochrane and his nemesis

Thorsen — we are in established territory, so not a lot really can go wrong. For one of the founders of the Federation, Cochrane is too flat and wimpish, but Thorsen is magnificent as a revenge-crazed cyborg whose hatred has conferred a warped immortality on him.

Did I like the book? Well, it has its moments, and I finished it feeling fairly satisfied. But the sheer weight of continuity was either tadigestible, as the Reeves-Stevens over-egg an already rich pudding. And, being yet an other multiple Time-line epic, I couldn't help feeling that I'd read it all before.

Craig Hinton

DOCTOR WHO

The New Adventures
Warlock
by Andrew Cartmel
Virgin Books
Price: £4.99
Out: 19th Jan '95

QUESTION on the lips of every non-100 per cent devoted reader of *New Adventures*: should I buy the latest outing for the Doctor and co., former script editor Andrew Cartmel's *Warlock*? Well, yes, but only because it's not really a *Doctor Who* story.

Doctor Who was supposed to be the show with no formula, infinitely malleable (great nonsensical theories of our time)! So you can even do a slightly futuristic tough thriller about drug-busting cops, with an anti-vivisection slant? Well, okay, so the Doctor's handy in it, and Ace and Bernice



are sidelined to an extent, guest stars in their own book. So there's very little in the way of Science Fiction content (no change there). So, it's nice for once not to feel like you're reviewing another Doctor Who book.

The eponymous Warlock is a hallucinogenic drug derived from mushrooms of dubious origin. The authorities are worried about it (quite why is hard to discern, as the evil forces one supposes are behind it never really present themselves), manifested in the International Drug Enforcement Agency. IDEA is a somewhat irregular outfit who don't appear particularly answerable to anyone, and though they have vast resources at their command they seem rather a tatty little outfit. The Doctor and Bernice get involved with events, after a fashion, while staying at one of the Doctor's unloved residences, this one being in Kent. An meanwhile strolls off with a couple of happy types to investigate an animal experimentation lab, and they end up segueing into a subplot which seems to have been written by Richard Adams.

Taken without too many preconceptions, this is an enjoyable book, where real issues are raised, even if in the end they are skirted around and unresolved. Drugs are neither condemned nor lauded, although some would say that merely not to condemn them is to approve of them. It can be said of this book as much as many *New Adventures* that by adhering to a woolly liberal consensus viewpoint about every issue — and let's face it, most *New Adventures* are what one screamingly right-wing brotherhood would deems politically correct — it comes over as morally ambivalent, which makes it very difficult to confront, as this book does, the ethics of animal experimentation, or in other contexts, militarism, race hatred, etc., and present any sort of tangible argument.

Still, there are compensations in that there are real characters in the book, who are allowed the time to grow. There's the odd scene with real tension, effectively establishing mood, and a few bangs and flashes to keep the kiddies happy. It's a shame the story's oblique tribute to *The Bureaucrat* is a bit of a damp squib; at least it

won't get irate viewers writing in to *Radio Times* — or should that be *TV Zone*?

Andrew Martin

**DOCTOR WHO
The Missing Adventures
The Romance of Crime**
by Gareth Roberts
Virgin Books
Price: £4.99
Out: 19th Jan '95

THIS IS a fast and furious action adventure with the Fourth Doctor, Romana and K9, set sometime after their encounter with the Black Guardian. It takes place in the 24th Century, mostly on an asteroid named the Rock of Justice upon which sits a huge judicial building consisting mainly of courtyards and prisons, but this is by no means a courtroom drama. It is about an invincible psychopath and corruption in high places, and is supported with strong, colourful characters.

The TARDIS lands on the Rock, which is driven by rockets through the Uva Beta Uva system with its fourteen planets, and soon circumstances force the Doctor and Romana to pose as police agents from Planet Five, in league with the real policeman, one Frank Spigget, who's nothing more than an egotistic numb-skull. Spigget is investigating the particularly grisly murders of a mining team on Planet Eleven, which lead him to suspect that the psychopathic psi killer Xaris was not executed (as she should have been) on the Rock three years ago. Events prove him right — sort of. The mind of the psychopath is still on the loose and craving for a hot body in order to further her plans to get her hands on a quantity of a mineral that will give her the power to eradicate all Normals (humans) from the universe. Yes, we've all heard this one before, but Roberts does such a good job of re-working it that he can be forgiven.

Although both Xaris and gangsters Charlie and Eddie Nisbet (for which read the Kay twins) are stereotypes, they are well-written and offset by other characters — the eccentric, cowardly, not-particularly-gifted artist Marlow Eward Stakes, his talented student Afrik Zy and the



High Archon Pyterton, controller of the prison. It all boils down to a tale of double-cross and revenge and is executed in savage style. The regular cast are perfectly portrayed (I know there are probably few who would appreciate it, but K-9 gets some lovely lines!) and the inclusion of a regular Who adversary is an added bonus. There are some other Who clichés such as rampaging robots, people running through corridors (which I suspect is deliberate) and a bomb that's about to be detonated (you can hear it ticking, can't you?), but everything hangs together so well that it deserves a round of applause.

Deanne Holding

**DOCTOR WHO
The Handbook -
The First Doctor**
by Howe-Stammers-
Walker
Virgin Books
Price: £4.99
Out: 17th Nov '94

WHILE previous *Handbooks* have been somewhat unremarkable, reading the same ground as the authors' other reference works, the First Doctor edition manages to uncover fresh material on the very earliest days of Doctor Who.

The first section, William Hartnell in His Own Words, focuses on extracts from press and radio interviews given by the actor throughout his career. This proves fascinating, from his optimistic outlook that the series might run for five years (a actu-

ally managed twenty-six!), to the rather sad revelations that he was pushed out of the role.

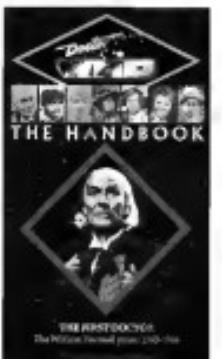
The adventures of the First Doctor are examined in chronological order, right up to *Doomsday in New York* — which is obviously included for completion, but sets rather uncomfortably among the proper series stories.

The largest section of the handbook — lasting over a mammoth 150 pages — is the Production Diary, which uses newly uncirculated written records from the BBC's archives to detail precisely the development of Doctor Who. Quoting memos and letters from the production staff and BBC managers, this chapter proves both intriguing and tedious, intriguing in that it provides an exclusive view of the genesis of Doctor Who, tedious because every last fact and figure is included. Do we really care about minor script problems, slight overruns and petty backstage arguments?

Unfortunately, it is all here — together with the rather tactless inclusion of some confidential memos, one of which relates to a contractual problem involving the late Jacqueline Hill. Surely, confidential doesn't mean 'please feel free to publish in thirty years' time'!

Remaining sections cover the making of *The Ark* and the merchandising of the series, and conclude in the authors' highly informed style.

The First Doctor Handbook is an engrossing — if sometimes hard-going — journey through the early days of Doctor Who, but while I am very utterly dedi-



cated fans will delight in its endless trivia, more casual readers could find it quite unforthcoming.

David Richardson

DOCTOR WHO

The Seventies
by David Howe, Mark
Stammers, Stephen
James Walker
Virgin Books
Price: £15.99
Out: 20th Oct '94



The *Seventies* was also the decade of the emergence of a *Doctor Who* fan organization, and the penultimate, all too brief, chapter explains the formation of the *Doctor Who Appreciation Society* by *Vision of Imagination*'s own Stephen Payne and Ian Vincent-Rudkin.

Exquisitely designed, and packed with rare full-colour photographs throughout, *The Seventies* is also a visual feast that sets itself apart from other *Who* publications. While the main body of text takes a considerable amount of time to wade through, more restless readers will appreciate the lighter and more accessible side-bars, which focus on various tiffs of background information.

Perhaps even better than *The Sixties*, *The Seventies* is a worthy tome to wallow in for hours, or dip in and out of as the mood takes you. And I've finished it now — so can we have *The Eighties* soon, please, guys?

David Richardson

DOCTOR WHO
Snakedance
BBC Video
Price: £10.99
Out: 28th Dec '94

A n ingenious piece of dramatic television, which focuses on characters and dialogue as much as plot and action, *Snakedance* is one of those rare occasions when *Doctor Who* fulfills its potential.

When the TARDIS lands on the planet Manassa, the Doctor realizes that Tegan has influenced the ship's flight. The young Australian is tormented by vivid nightmares, and hypnosis reveals that the Mori still has a foothold in her subconscious mind. The Doc-

tor's only choice is to take her outside to confront her dreams.

Meanwhile, the Manassans are preparing for the celebrations of the Mori's defeat, which occurred five hundred years ago. Now the planet is part of the Federation, and visiting dignitaries Tishaa and her son Lon have arrived to observe the spectacle. But when Tegan escapes, and the Mori takes full control of her mind, she and Lon become the puppets with which the sinister power will dominate the planet...

A direct sequel to the previous season's *Kreos*, *Snakedance* boasts a script by Christopher Barley that is sharper than a serpent's tooth. The narrative is well paced, and refreshingly concentrates less on the TARDIS crew and more on the guest characters, such as mother Tishaa and her sad sack of a son Lon.

The worthy supporting cast — which includes Martin Clunes, Joanne Murray, Coleen O'Neill and John Carson — play it straight down the line and provide some weight, while Janet Fielding rises to the challenge and is excellent as the possessed Tegan — by turns vulnerable, desropic and disreputable. Only Sarah Sutton lets the side down as Nyissa, who throughout remains less colorful than her frock.

Fiona Cumming's direction is imaginative and focused, but production values are variable. The sets deviate from the immaculate prison cell and living quarters to the cheap and over-the-top Manassa market and cave set, crammed full with a thronging crowd of short tea extras. There have also



been few lessons learned from *Kreos*' punctuation snake, surely it would have been better to have used a genuine viper against a CSO backcloth?

The story's denouement, with the Doctor comforting a tearful Tegan, is surely downbeat, but the loss of the original final scene (cut before transmission), in which the Doctor explains why Deijen did not destroy the crystal, robs *Snakedance* of the conclusion to one of its ongoing sub-plots.

Nevertheless, *Doctor Who* doesn't come much better than this.

Richard Houldsworth

STAR TREK DEEP SPACE NINE

Vols 22 & 23
CIC Video
Price: £10.99
Out: Currently Available

CROSSOVER is the second Deep Space Nine homage to the original series of *Star Trek*. *Crossover* is a sequel, in a way, to the original series episode *Mirror, Mirror*. Kira and Bashir visit the mirror universe encountered previously by Captain Kirk, Doctor McCoy, Scotty and Uhura where, as a result of their actions, the mirror universe is now dominated by a Bajor-Klingon-Cardassian alliance. *Deep Space Nine* itself is rated a *Kira Nerys* in high heels and a leather body suit!

Many of the plot threads are left enticingly dangling at the end of the episode and the audience is left hoping that this colourful alternative version of *Deep Space*



Nine may be revisited soon.

The Collaborator is a down-at-heels mystery story, which reintroduces Vedek Banil and Wina. The burgeoning romance between Banil and Major Kira is advanced and the episode finally concludes the story arc of the appointment of a new Kai. The climax underlines the fact that not everything goes to plan in the Deep Space Nine universe and that they have to make the best of it when the unexpected happens.

An interesting tale of Cardassian justice begins the final tape of Star Trek: Deep Space Nine's second season. *Tribunal* features Colm Meaney as Chief O'Brien and his character's brush with the Cardassian judicial system. In addition to his popularity with the audience, O'Brien would seem to be one of the writers' favourites since they have featured him in many of the second series scripts. This particular story provides a fascinating insight into Cardassian justice, as it is revealed that no suspect is arrested until the authorities are convinced that guilt can be proven.

The subsequent trial is for show and intended to procure an apology from the accused for his crime. The two great characters, Judge Mokka and Lawyer Kovat, are intriguing creatures and the whole story hangs together very well.

The *Jem'Hadar* at last introduces us to the long awaited Dominion. In some ways the story telling is in the vogue of the original series; a great adventure with some excellent character interaction. Anna Shumerman's Quark is very entertaining and the scenes between Jake and Nog are a delight!

The Dominion have been labelled to all series and their arrival lives up to expectations. They are seven foot tall, hand-like beings, equipped with personal cloaking devices and very bad attitudes. Faced with such an overwhelming aggressive force, the military solution does seem justified. However, without spoiling the plot for those who have yet to watch this excellent episode, the final blow, in the battle between the Federation and the Dominion's crack warriors, the *Jem'Hadar*, does seem a little arbitrary. The weaponry displayed by the *Jem'Hadar* would seem to preclude the necessity for such decisions as the warriors themselves had not appeared to be firearms prone to emotional behaviour?

Best of all, *The Jem'Hadar* finishes the second season on a high point which should lead into an exciting third season of *Star Trek: Deep Space Nine*. The only concern is that the producers of the show should remember that they are making *Star Trek* and not *Star Wars*!

Stuart Clark

MOONLIGHTING

Two Episodes

Video Gems

Price: £10.99

Out: Currently Available

GRAB a mince pie, crack open the sherry, and settle down to watch *Twas the Episode Before Christmas*, the obligatory Yuletide offering from *Moonlighting*'s first year. Joseph — what else? — Goodman is a protected witness who testified against his partner Leonard. On Christmas Eve Joseph is murdered, but not before his wife Mary — what else? — escapes and leaves their baby in Miss Dipesto's apartment.

When Agnes brings the infant to the office, Maddie and David elect to track down the mother, and find three police detectives, all called King (what else!) on her trail. Then Mary turns up at the Blue Moon detective agency, because she can't find a room at the hotels or inns. And David finally realises, "Maddie, I think we're trapped in an allegory."

The plot is paper-thin, but hey — this is *Christmas*! The screen is

BRUCE WILLIS CYBILL SHEPHERD
The episode before Christmas
From the episode before Christmas



filled with countless Christmas trees festooned with twinkling lights, and in the satisfyingly soft final scene, Maddie and David walk off the snow-filled set to stand at a corner of the studio to sing *The First Noel* with a choir. It's totally over the top — and then some.

The Bride of Tipperman is a more traditional episode, with a convoluted plot that continues to surprise right up until the frantic climax. Alan Tipperman is a rich but lonely businessman, who is willing to pay David and Maddie \$30,000 if they can find him the ideal wife. It soon becomes clear that the two detectives have disparate views on what exactly qualifies as the ideal woman, and so they go their different ways: while David cruises restaurants and noisy bars, Maddie places an advertisement and interviews likely candidates. However, when the choices are finally made, they discover a problem that's "bigger than bigamy."

A wonderfully absurd mix of thrills and farce, *The Bride of Tipperman* is the kind of tongue-in-cheek parody *Moonlighting* does best. The story's obligatory cliff sequence this time involves wheelchairs and a hospital, but an all-too-sudden ending suggests that the script was overly ambitious for one forty-five minute episode.

Matthew Cooke

ROBOCOP

Two episodes

Imperial

To Rent

Currently available

ROBOCOP continues his small screen police patrol with *Prave Suspect*, in which the armour-plated lawman is framed for the murder of a corrupt TV evangelist and goes on the run to prove his innocence.

An unusual but mildly diverting take on *The Fugitive*, the episode succeeds best in bringing leading man Richard Eden to centre stage for the first time in this fledgling series. While he lacks the metallic finish of big screen counterpart Peter Weller, Eden is gradually becoming more comfortable in RoboCop's tattered shoes and is beginning to get the right balance between man and machine.



Sadly, however, Eden's valiant efforts fall foul of typically poor production values, leaden scripting and unadventurous direction. When's Helen Mirren when you need her?

As a crime wave engulfs Delta City, RoboCop attempts to wear his partner Lisa Madigan from an addictive diet drug, No Gain, in the imaginatively-titled *Trouble in Delta City*. A dismal attempt to combine comic-strip adventure with corporate satire, the episode features the return of Dr Cny Z Mallard and his inept henchman Puffface Morgan, last seen in show's unimpressive pilot. *The Forces of Law Enforcement* Once again, the pair provide little more than comic relief and make sure that the episode fails to interest even the most devoted Robo-fan.

By sanitising its central adult concepts for family viewing, *RoboCop - The Series* has become an awkward mixture of action, comedy and drama which is too violent for children, superficial for adults and universally anathema. One of the biggest disappointments in recent years, *RoboCop* is extremely unlikely to survive the ratings war against fellow Sci-Fi cop series *TekWar* and *Space Precinct*.

David Harness

TEKWAR

Volumes 3 & 4

CIC Video

To Rent

Currently available

TAKE CARDIGAN's battle against the designer drug of tomorrow continues in *TekLab*, the third and most off-



tekWar (telomovie). By 2044, Britain has become a Republic, with its former Monarchy reduced to a political party. When Crown Prince Albert, the leader of the Monarchs, is murdered and King Arthur's legendary sword, Excalibur, is stolen, private detectives Cashman and Gomez travel to London to investigate.

An extremely causal but thoroughly engrossing murder mystery, *TekLab* continues to build *TekWar's* reputation as an action-adventure series par excellence. Michael York is perfectly cast as the not-so-charming Prince Richard, while the absence of Torri Higginson as Jake's loathsome love interest is an added bonus. The stereotypical depiction of London, complete with red phone boxes, lovable cabbies and accents worthy of the Dick Van Dyke school of elocution, only adds to *TekLab's* considerable charm.

TekJustice effectively wraps up the *TekWar* movie series by placing Jake on trial for the murder of Beauchamp, his ex-wife's husband and an associate of demented Tek dealer Sonny Hekon. While Jake faces a possibly fatal return to cryo-freeze, Hekon is regaining his strength and plotting his revenge.

Hugo Award-winning *Star Trek* scribe Morgan Gendel successfully breathes life into an extremely tired premise and plays with viewers' expectations to ensure that *TekJustice* transcends the norms of a standard courtroom drama. Unlike most chisel actors currently littering cult tv, Marc Maron is both convincing and sympathetic as Daarny Cardigan

and Jacob Tackney is a delight as pre-teen defense attorney Eugene Meanwhile. In their regular roles, Von Flores is marvelous as the malicious Hekon, and William Shatner a joy-to behold, giving a typically over-the-top but assistible supporting performance.

For spectacular action, feel-good adventure and mindless entertainment, *TekWar* is hard to beat. I can't wait for the upcoming series.

David Bussell

STAR TREK: THE LOST VOYAGE OF THE ENTERPRISE

Churchill Theatre,
Bromley
16th - 26th November '94

A stage version of the original *Star Trek* with an entirely new cast playing Kirk, Spock and the rest of the crew of the Enterprise would seem an unlikely formula for success. However, for its short run in Bromley, *Star Trek - The Lost Voyage of the Enterprise* managed to capture the spirit and warmth of the classic series.

The play and players skilfully navigate a fine line between parody and pastiche only very occasionally crossing the line and resorting to slapstick. The story is the very essence of *Star Trek* involving Klingons, Rambalan, a mysterious but beautiful woman and Time travel.

Bradley Lowell is perfect as Captain Kirk and effectively carries the whole show. He has obviously studied William Shatner's vocal delivery and body language intently and gives a perfectly observed tongue-in-cheek performance. Sulu and Chekov are simi-

larily excellent as is Darren Brat as Doctor McCoy despite the hindrance of being perhaps too young for the part. Andy Nianni's Scotty, although good, fails to make much of an impact and is not as much to the fore in the story as the other characters. Unfortunately, Adrian Neil as Mr Spock is not quite right and lacks the vocal range necessary for the part. Race Davies is perfect casting for the noble mistress of the vortex, Arachna. Both her appearance and performance are highly reminiscent of all those alien women Kirk was forever falling for — as indeed he does here.

Special mention should be made of the sets which are excellent. The recreation of the Enterprise bridge is perfect in every detail and the alien world could be from any of a number of episodes of the Sixties series.

If there is any drawback to the play it is that it is either too long. Once the novelty of the performances have worn off it does begin to drag, particularly in the second act with its sequence of somewhat repetitive forays into Earth's history.

With a little tightening up *Star Trek* would make an excellent show for London's West End and it is to be hoped that it gets this opportunity.

John Ainsworth

FAST FORWARD



**THE MAKING OF
SEAQUEST DSV**
by Louis Chunovic
Boxtree
Price: £13.99
Currently available

IN THE prologue to Louis Chunovic's *The Making of SeaQuest DSV*, actor Jonathan Brandis predicts, "I think that this is going to be the biggest show in about twenty-five years... People are really gonna relate to this show in the future." I can only conclude that *MasterBrandis* must be talking about a different *SeaQuest* to the one which has consistently disappointed viewers across the world.

Naturally, Chunovic's official

publication ignores all the controversy and disappointment which surrounded the show's troubled launch and is little more than a glossy, 160-page press kit. Featuring brief interviews with all of the show's main cast and production crew, an uncatalogued episode guide, a brief chronology, a hopelessly prolonged set report and a fair-ironic-fascinating series of technical specifications, it's an unremarkable time waster guaranteed to send casual readers to the depths of despair. Even *SeaQuest* fans will find the book unsatisfying, as it not only fails to mention the show's revamped and recast second season, but does not even explore its first year in its entirety.

The Making Of SeaQuest DSV is, like its source material, a visually impressive but hollow affair. Personally, all I learned was that the show's original title was *Deep Space*, and that *DSV* was added to the title to avoid lawsuits with the three cruise, tappa and wheat items of the same name. That's hardly worth £13.99, is it?

David Bussell

THE MAKING OF STAR TREK: DEEP SPACE NINE
by Judith and Garfield Reeves-Stevens
Pocket Books
Price: £12.99
Out: 9th Dec '94

SURELY the perfect Christmas present for any devoted — or even casual — Trekkie, *The Making of Deep Space Nine* catalogues the evolution of *Star Trek's* second spin-off series. Brimming with photographs, design drawings and interviews, this book is the benchmark by which other *Star Trek* reference publications should be judged.

Granted unrivalled access to the film stages at Paramount, the two writers provide an insight to every facet of the production — from the casting process, script writing, make-up, set and costume design, to the very first ideas — of a *Starfleet* outpost on the planet Bajor, which incorporated the character of Ro Laren.

The conception of the space station itself is analyzed through numerous early drawings and rough sketches — some of which are laughable, some of which are horrifying, to sophisticated schematics



which finally reveal the familiar teardrop-shaped construction.

Of particular interest is the development of the interior set designs, with exclusive photographs to illustrate how an empty film stage was transformed into the distinctive interior of Sisko's command post.

Over three hundred pages long, and terrific value at just over a tenner, *The Making of Deep Space Nine* represents the definitive reference work on one of the most successful television shows today. But be warned — it might just break the spell somewhat...

Richard Houldsworth

**DOCTOR WHO
The Scripts
The Crusade**
by David Whitaker
Price: £4.99
Out 17th Nov '94

ALITTLE-KNOWN classic of the era of the first Doctor, of which only one episode resides in the BBC's Film and Videotape Library, *The Crusade* is a shrewd choice for the latest Doctor Who script book. It's a purely historical yarn, in which the Doctor and his companions

are up to their necks in trouble in Twelfth Century Palestine, and Barbara — surely the very best Who companion ever — gets the lion's share of the action.

The plot of *The Crusade* is, in fact, quite simple, and yet garnished with rich dialogue and clever set-pieces, the story seems far too short at just four episodes. It probably wouldn't work very well on tv today — it's far too wacky — but as an example of 1960s Doctor Who it sits very comfortably on the printed page.

Stephen James Walker's background section is interesting, if a little brief, and includes quotes from the director, the late Douglas Camfield, and designer Barry Newbery. Walker also puts forward a fascinating argument for the true reason behind the phasing out of historical stories: not that they got lower ratings, but because the Doctor Who production team actually never liked them.

A very readable addition to your Doctor Who collection, the only downside is — as with previous script books — the extremely bland presentation.

Matthew Cooke



TV Zone Classifieds

ANNOUNCEMENTS

The Prisoner official appreciation society (500 members) now crossing 1995 subscriptions - send SAE for club details to Box of One, Box 86, Irlam 1122 9T2, Heskey (President Patrick McCloskan)

Celling Doctor Who fans: Please send in letters, comic strips, features for a new bi-monthly. Please help the Who Survey Contact Who, 106 Colindale Road, Sutton, Surrey

PEN PALS

American Pen Palist (over 100,000 Americans are specifically asking for British pen pals and many want the UK). Selections based on your interests, age, etc. Free details. Transatlantic Penfriends, Box 2176-TV, Bell Pedro, California 90731, USA.

Star Trek fans, looking all around the world - will answer e! Please write to Miss Mavis Woodward, Ashcroft, West Street, Wimborne, nr Emsworth, Hants PO10 8SH.

Females 24, big Star Trek fan, especially *The Next Gen*, seek other fans of any age or sex. Contact Sue Williams, Llangrove, Lewis Street, Aberystwyth, Powys, Ceredigion, Wales, SY20 8XH.

Anybody eat there lately hooked on A-File? Know of any Ian柄son? Please contact, please write to Marjorie Barnes, 274 Wrenhead Park Road, Ilford, Essex, IG1 3TE.

Could any meekie TNG/SDP fans in the Penfold/Lightfoot/Hastings area contact? Damon Carr, Brightwells Nursery, St Patrick's Lane, Hale, Cheshire, M33 2HQ Tel 0161 8820294.

WANTED

Wanted: Musicians for Star Trek "Enterprise", orchestra will debut at Scottish World Cup opening ceremony in August. Send SAE or phone Jo Westerner, 39 Chapel Way, Epsom, Surrey KT18 7HQ Tel 0737 361294.

Wanted: TV's hospital drama *Midwives* on video. T. Price, Plot 7, 12 Headford Road, Southgate, Herts P05 2DH (0705 726188).

CLUBS

IDIC Star Trek Club, UK dues £8.00 for six bimonthly 80-100 page newsletters covering all aspects of Star Trek. SASE to Janett Quarant, 15 Lester Dell, Cannock, Staffordshire, WS11 9AS, Scotland.

Randerson, Official Gerry Anderson Appreciation Society Superfanatics,

UK, Space 1999, Space Precinct and more! Bimonthly magazine, exclusive merchandise, etc. Send SAE to RANDERSON, PO Box 89, Wakefield, West Yorkshire WF1 5JX.

Aurion Appreciation Association UK, Remember Hawk, Dom, Cassia, Archangel, Mirrilla, and the Lady in Star Trek? Details with SASE. AIRWORLD Appreciation Association UK, 248 Cumber Reed, USBBURN, Co. Antrim, BT72 6XZ.

STARS (Savers of TV and Bedies Society) Free access to large private collections of vintage telly shows. Quarterly newsletter (programme guides etc) £5 membership. Contact Malcolm Chapman, 96 Meadowside Road, London NW1 8NR.

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Jones Mason Appreciation Society, PO Box 3662, London SE19 3QH. Enclose SAE for details.

Cities Appreciation Society, Non-profit making newsletter, including profiles, history, stats etc. For further info send an SAE to 70 Armistead Close, Locking Stamps, Birchwood, Warrington, WA3 6DN, UK.

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THE YOUNG INDIANA JONES CHRONICLES

SEASON 1

Credits

Indy (aged 16-20) Sean Patrick Flanery
 Indy (aged 8-10) Corey Carrier
 Helen Seymour Margaret Tyzack
 Remy Ronny Coutureau
 Indy's mother Ruth De Sosa
 Indy's father Lloyd Owen
 Old Indy George Hall
 Producer Rick McCallum
 Created by George Lucas
 Executive Producer ... George Lucas
 Based on a Story by .. George Lucas
 Theme by Laurence Rosenthal

A1 Young Indiana Jones and the Curse of the Jackal

[2 hour movie]
 Music Laurence Rosenthal
 Writer Jonathan Hales
 Director Carl Schultz
 Egypt Segment Director

..... Jim O'Brian
 Indy (Corey Carrier and Sean Patrick Flanery)



Pancho Villa (Mike Moroff), Francois (Francesco Quirri)

1908: Young Indy is to accompany his father's lecture tour around the world. Stopping in Egypt, a visit of an expedition with T E Lawrence ends with murder, and the theft of an artefact. In Mexico 1916, teenage Indy has a chance to resolve the mystery when he joins the Mexican guerilla and revolutionary Pancho Villa, and meets the thief who stole the artefact.

First US transmission: 4th March 1992
 Note: The UK version was shown on Sky One and BBC1 in 2 parts.

Young Indy, with a full life ahead...



A2 London, May 1916

Music Joel McNeely
 Writer Rosemary Anne Sisson
 Director Carl Schultz
 Indy (Sean Patrick Flanery), Vicky's mother (Vanessa Redgrave), Older Vicky (Jane Wyatt), Vicky Prentiss (Elizabeth Hurley), Sylvia Pankhurst (Kika Markham)

Indy and his friend Remy arrive in London to enlist in the Belgian Army but, while waiting to be called up, he falls in love with British suffragette Vicky, meets Winston Churchill and Suffrage movement leader Sylvia Pankhurst. He later meets Vicky's parents and goes on a romantic tour through England with Vicky before departing for the front.

First US transmission: 11th March 1992

Fresson), Henri Philippe Petain (Jean Rougerie), Robert Nivelle (Igor De Savitch), Lt Gaston (Cris Campion)

Indy becomes a courier for the French and Belgian Army. He ends up on the front line in France at the battle of Verdun, discovers that the Germans have brought in the heavy artillery and witnesses the horrors of trench warfare.

First US transmission: 25th March 1992

A5 Congo, December 1916

[Part 1]
 Music Joel McNeely
 Writer Frank Darabont
 Director Simon Wincer
 Indy (Sean Patrick Flanery), Stot (Bryan Pringle), Major Boucher (Michael Duchaossey), Sergeant Bartleby (Raoul De Berck), Albert Schweizer (Friedrich Von Thun)

Indy and his parents join ex-president Theodore Roosevelt's safari in British East Africa, where Indy befriends a Mursi boy. Together they are determined to find a rare species of antelope which Roosevelt wants for the Smithsonian, but Indy also learns how the enthusiasm for hunting causes the unnecessary slaughter of animals.

First US transmission: 18th March 1992

First US transmission: 1st April 1992
 Note: This episode is also titled "German East Africa, December 1916"

A4 Verdun, September 1916

Music Joel McNeely
 Writer Jonathan Hensleigh
 Director Rene Manzor
 Indy (Sean Patrick Flanery), Joffe (Bernard

A6 Congo, January 1917

[Part 2]
 Music Joel McNeely
 Writer Frank Darabont
 Director Simon Wincer
 Indy (Sean Patrick Flanery), Stot (Bryan

Meeting Albert Schweitzer in the Congo



Pringle, Helene Schweitzer (Isolde Barth), Albert Schweitzer (Friedrich Von Thun), Joseph (Emile Abboudi M'Ba), Colonel Pernot (Yann Collet)

Continuing his quest for weapons in the Congo, Indy loses many of his men in French Equatorial Africa when they are attacked. The few that are left are sick and Indy himself succumbs to disease, but is then saved by the German missionary doctor, Albert Schweitzer. Indy attempts to repay this by trying to stop Schweitzer's deportation by the French.

First US transmission: 8th April 1992

SEASON 2

B1 Austria, March 1917

Music Laurence Rosenthal
Writer Frank Darabont
Director Vic Armstrong
Indy (Sean Patrick Flanery), Prince Sartorius (Benedict Taylor), Xavier (Matthew Wad), Count Otokar Graf Czernin (Christopher Lee), Emperor Karl (Patrick Ryecart), Empress Zita (Jennifer Ehle), The Prussian (Joss Ackland)

Assigned to French Intelligence, Indy escorts two royal Bourbon-Parma brothers on a secret mission to the Emperor of the Austro-Hungarian Empire with a peace treaty that could halt hostilities with the Allies. However, they are being tracked by the Secret Police in Vienna.

First US transmission: 21st September 1992

B2 Somme, Early August 1916

[Part 1]
Music Frederic Talgorn
Writer Jonathan Hensleigh

Director Simon Wincer
Indy (Sean Patrick Flanery), Emile (Jason Flemyng), Andre (Richard Ridings), Tuli (Simon Hepworth), Jacques (Jonathan Phillips)

With all the senior officers killed in his platoon, Indy comes under the command of a heroic French lieutenant. But he doesn't trust a fellow Belgian officer who he believes may have killed his commanding officer. After a successful assault, the platoon prepares for another German counter-attack, but reinforcements do not arrive and Indy is captured.

First US transmission: 26th September 1992

B3 Germany, Mid-August 1916

[Part 2]
Music Frederic Talgorn
Writer Jonathan Hensleigh
Director Simon Wincer



The horrors of World War I

Indy (Sean Patrick Flanery), Emile (Jason Flemyng), Benet (Yves Beneyon), Charles De Gaulle (Hervé Pauchant)

As a POW in Germany, Indy attempts escape but is recaptured and sent to a maximum security prison, a medieval fortress on the Danube. Here he meets fellow prisoner Charles DeGaulle and they attempt escape, hiding in coffins. But then the coffins are moved to the crematorium and they must escape again!

First US transmission: 5th October 1992

B4 Barcelona, May 1917

Music Laurence Rosenthal
Writer Gavin Scott
Director Terry Jones
Indy (Sean Patrick Flanery), Nada (Amenda Corrie), Cunningham (Timothy Spall), Marcello (Terry Jones), Chauffeur (Harry Enfield), Daiglev (William Hookers), Dafina (Liz Smith)

Indy joins three incompetent Allied spies, who are attempting to discredit German diplomats in the hopes of turning neutral Spain to the Allied side. He goes undercover as a ballet dancer with the Ballet Russe Company, meeting Pablo Picasso, the ballet company's set designer

First US transmission: 12th October 1992

B5 Young Indiana Jones and the Mystery of the Blues

[2 hour movie]
Music Joel McNeely
Writer Julie Selbo
Director Carl Schultz
Indy (Sean Patrick Flanery and Harrison Ford), Sidney Bechet (Jeffrey Wright), Ernest Hemingway (Jay Underwood), King Oliver (Keith David),



Undercover as a ballet dancer in Barcelona, 1917

Eliot Ness (Frederick Weller), Goldie (Meredith Holtzman), Al Capone (Nicholas Turturro), Great Cloud (Saginaw Grant), second wife of Colosimo (Jane Krakowski), Clifford (David Amott), O'Bannon (Victor Slezak), Jim Colosimo (Ray Romano), John Torio (Frank Vincent)

Trapped in a Wyoming cabin, 30-year-old Indy recalls his adventures in 1920 Chicago, working as a waiter in Colosimo's restaurant. With his college roommate Eliot Ness, he meets jazz legend Sidney Bechet, who gives him tips on improvisation. He also learns about the racial tension and discrimination on both sides. Later he investigates the underworld murder of Jim Colosimo, the restaurant's owner, along with the help of Ness and young reporter Ernest Hemingway. Their

investigation leads them into the world of prohibition bootleggers and gangsters.

First US transmission: 12th March 1993
Note: The intro to the US version involved Harrison Ford's Indy and Great Cloud being chased through snowy Wyoming on a mission to retrieve a sacred Indian pipe. The UK version was shown in two parts, both rewrites involving Old Indy, not Harrison Ford. The episodes were titled *Chicago, April 1929* and *Chicago, May 1929* respectively.

B6 Princeton, February 1916

Music Laurence Rosenthal
Writer Matthew Jacobs
Director Joe Johnston
Indy (Sean Patrick Flanery), Nancy Stratemeyer (Robyn Lively), Professor Thompson (Mark L Taylor), Dickinson (Clark Gregg), Frank Brady (James Handy)

Visiting Thomas Edison's laboratory in New Jersey, Indy and girlfriend Nancy Stratemeyer are caught up in a mystery when the plans for an electric car battery are stolen, and the engineer kidnapped. But the investigation gets more mysterious and takes some shocking turns.

First US transmission: 20th March 1993

B7 Petrograd, July 1917

Music Laurence Rosenthal
Writer Gavin Scott
Director Simon Wincer
Indy (Sean Patrick Flanery), Rosa (Julia Stemberger), Ambassador (Jean-Pierre Cassel), Irina (Beata Pozniak), Sergei (Revi Isayenov), Boris (Gary Chain), Vladimir Ilyich Lenin (Roger Sloman)

Living in Petrograd, Russia, Indy finds himself torn between his duty to the Allies and loyalty to his friends, a group of young Bolsheviks, when he gets caught

Vladimir Ilyich Lenin, heading for revolution



episode guide

The Young Indiana Jones Chronicles

up in the events that lead to an unsuccessful coup.

First US transmission: 27th March 1993

B8 Young Indiana Jones and the Scandal of 1920

[2 hour movie]

Music Joel McNeely
Writer Jonathan Hales
Director Syd MacCartney
Indy (Sean Patrick Flanery), Gibbs (Alexandra Powers), Kate (Anne Heche), Peggy (Jennifer Stevens), George White (Christopher John Fields), George Gershwin (Tom Beckett), Ann Pennington (Michelle Nicastro), Mack (Bill McKinney), Schwarz (Robert Traylor), Ross (Peter Apata), Dotie (Annabella Gurwitch), Woolcott (Mark Holton), Eddie Farber (Terum Matheus), Franklin Adams (Dylan Price), Robert Sherman (Joshua Rikind), Robert Benchley (Peter Spears), Beaman Kaufman (Brenda Strong), George Kaufman (Guy Wonberg)

Indy travels to New York in the hope of a job as a waiter in a Harlem jazz club, but ends up as an assistant stage manager on a Broadway production thanks to a meeting with George Gershwin. He is also involved with a singer, a poet and a rich society girl all at once, and finds it difficult to keep all three women from finding out about each other.

First US transmission: 3rd April 1993

Note: This has been rated in the UK as two episodes: New York, June 1920 and New York, July 1920.

B9 Vienna, November 1908

Music Laurence Rosenthal
Writer Matthew Jacobs
Director Bille August



Indy (Corey Feldman), Franz Ferdinand (Lennart Hjulstrom), Carl Jung (Emil Hugo Jarlberg), Adler (Björn Granit), Princess Sophie (Anais Aksrup), Sigmund Freud (Max von Sydow)

At a Spanish Riding School, a young Princess Sophie enchants young Indy, who suffers from the first pangs of love when he is told to repress his feelings for her. Luckily he has some more helpful advice on his feelings from Sigmund Freud, Carl Jung and Alfred Adler.

First US transmission: 10th April 1993

B10 Northern Italy, June 1918

Music Laurence Rosenthal
Writer Jonathan Hales
Director Bille August
Indy (Sean Patrick Flanery), Ernest Hemingway (Jay Underwood), Giulietta (Veronica Logan), Mamme (Pamela August)

Working with Italians against the Austrians in northern Italy, Indy is sent on missions with Captain Voska to convert war-weary Austria troops. He also finds time to ask for Red Cross ambulance driver Ernest Hemingway's help with his rivalry for the affections of a young Italian woman. When he finds out who his rival is, things heat up in the battle for love.

First US transmission: 17th April 1993

B11 Young Indiana Jones and the Phantom Train of Doom

[2 hour movie]

Music Joel McNeely
Writer Frank Darabont
Director Peter Macdonald
Indy (Sean Patrick Flanery), Colonel Paul von

Letrov-Vorbeck (Tom Bell), Frederick Selous (Paul Freeman), General Smuts (Norman Rockwell), Margaret Trape (Lynsey Baxter), Donald (Ronald Fraser), Betsy (Freddie Jones)

Boarding the wrong train, Indy and Remy end up in a British-occupied part of German East Africa. They join a team of experts known as 'The Old and the Bold' and set out to find and destroy two large German guns mounted on a train and inflicting heavy damage on British positions near the coast. Later, having to find their way back to the Belgian unit, they set off through German territory in disguise, but are captured and taken to a German camp where they meet legendary German commander Colonel Paul Von Lettow-Vorbeck and discover that they have been tricked and used by a British spy.

First US transmission: 5th June 1993

B12 Ireland, April 1916

Music Laurence Rosenthal
Writer Jonathan Hales
Director Gillies MacKinnon
Indy (Sean Patrick Flanery), Sean O'Casey (John Lynch), WB Yeats (Shane Connaughton), Sean Lemass (Deragh Kelly), Maggie (Suzannah Doyle), Maia (Nell Murphy)

Indy and Remy arrive in Ireland broke and unable to afford passage to London, England to enlist in the Belgian Army. Indy finds work at a pub where he meets playwright Sean O'Casey and the poet W B Yeats. Indy and Remy are also caught up in the events of the Easter Rebellion.

First US transmission: 12th June 1993

B13 Paris, September 1908

Music Joel McNeely
Writer Reg Gadney
Director Pierre Manzur
Indy (Corey Feldman), Pablo Picasso (Danny Webb), Edgar Degas (Jean-Pierre Aumont), Norman Rockwell (Lukas Haas)

Visiting the Louvre Museum in Paris, Indy meets Norman Rockwell who shows him where the 'real' artists are. The two meet upcoming artist Pablo Picasso and the aging Edgar Degas, and witness Picasso's challenge that he can paint as well as Degas. But then Indy gets into trouble with his tutor.

First US transmission: 19th June 1993

B14 Peking, March 1910

Music Laurence Rosenthal
Writer Rosemary Anne Sisson
Director Gavin Millar

Indy (Corey Feldman), Li (Ping Wu), Ah Pin (Ngai Fan)

While his father is visiting a Chinese scholar, Indy visits the Great Wall of China with his mother and tutor, but suddenly becomes seriously ill from typhoid. Far from the nearest Western doctor, they are sheltered by a Chinese farming family and his mother has to rely on traditional Chinese medicine.

First US transmission: 26th June 1993

B15 Benares, January 1910

Music Laurence Rosenthal
Writer Jonathan Hensleigh
Director Deepa Mehta
Indy (Corey Feldman), Charles Leadbeater (John Wood), Amie Besant (Dorothy Tutin), Jiddu Krishnamurti (Hemant Rao)

Travelling in the Holy City of Benares, Indy encounters Krishnamurti, a youth who's been declared new world teacher by leaders of the Theosophy Movement. They become fast friends and tour the unusual sites of Benares, but Indy's tutor, Helen, remains sceptical on the way the Theosophists are using Krishnamurti.

First US transmission: 3rd July 1993

B16 Paris, October 1916

Music Joel McNeely
Writer Carrie Fisher
Director Nicholas Roeg
Indy (Sean Patrick Flanery), Mata Hari (Dominique Giordano), War Minister (Kenneth Haigh), Professor Levi (Ian McDermott), Annabelle (Jacqueline Pearce), Lady #1 (Sheila Burrell), Lady #2 (Mena Shalabi)

Indy visits Paris having received some leave from the front during WWI, and finds himself being seduced by the infamous dancer Mata Hari, a woman more than twenty years his senior.

First US transmission: 10th July 1993

B17 Istanbul, September 1918

Music Laurence Rosenthal
Writer Rosemary Ann Sisson
Director Mike Newell
Indy (Sean Patrick Flanery), Molly (Katherine Butler), Stefan (Peter Firth), Mustafa Kemal (Ahmet Leventoglu)

Dressed as a Swedish journalist, Indy is on a spy mission to negotiate peace with Kemal Ataturk, military commander of the Turkish Forces. Indy falls in love with Molly, an American working as a teacher with refugee children, and has to keep his real identity a secret from the woman he



The allures of Paris, 1916

meets to marry.

First US transmission: 17th July 1993

B18 Paris, May 1919

Music Joel McNeely
Writer Jonathan Hales
Director David Hare
Indy (Sean Patrick Flanery), George Clemenceau (Cyril Cusack), Gertrude Bell (Anna Massey), Arnold Toynbee (Michael Maloney), T E Lawrence (Douglas Henshall), Nguyen (Alec Mapa), Lloyd George (Michael Kitchen), Woodrow Wilson (Joseph Sommar), Brookford (Jensen Kraljev)

At the 1919 WWI Paris peace conference Indy is working as a translator for the American delegation. He witnesses the political intrigues and is disillusioned by the reality of the conduct of diplomacy. Once again he meets T E Lawrence and a young Vietnamese patriot later known as Ho Chi Minh.

First US transmission: 24th July 1993

B19 Florence, August 1908

Music Laurence Rosenthal
Writer Julie Selbo
Director Mike Newell
Indy (Corey Feldman), Puccini (George Corraface)

Travelling in Florence, Italy, Indy, his tutor and his mother meet opera composer Giacomo Puccini. At first they are charmed by the attention the opera composer gives them, but Indy realizes that Puccini is much more interested in his mother.

Not yet aired

B20 Prague, August 1917

Music Laurence Rosenthal
Writer Gavin Scott

Director Robert Young
Indy (Sean Patrick Flanery), Franz Kafka (Tim McInnerny)

Indy, sent on an intelligence mission to Prague, has to get a phone installed in the apartment arranged for him and wait for instructions, but what seems to be a simple task becomes a bureaucratic nightmare. Only one man offers to help him, author Franz Kafka, working in a state insurance organization.

Not yet aired

B21 Palestine, October 1917

Music Laurence Rosenthal
Writer Frank Darabont
Director Simon Wincer
Indy (Sean Patrick Flanery), Maya (Catherine Zeta Jones), Mehrtashagan (Julian Firth), Jack Anders (Cameron Daddo), T E Lawrence (Douglas Henshall)

Indy is in the Middle East and on an undercover mission to the town of Beersheba, a small Negev trading town held by the Turks, and a key position that must be taken. Indy must defuse Turkish explosives set in crucial walls which must be secured intact.

Not yet aired

B22 Transylvania, January 1918

Music Curt Sobel
Writer Jonathan Hensleigh
Director Dick Maas
Indy (Sean Patrick Flanery), General Targo (Bob Peck), Colonel Waters (Keith Szarabajka), Max (Simone Bendix), Nicholas Hornady (Paul Kynman), Dr Heinzer (Sam Kelly), Agent McCull (Alan Polanski), Pareti (Michael Malinger), Stanhill (William Roberts), The Major (William Armstrong), Agent Picard (Steven Hartley), Tarot Reader (Ann Trant), Venetian Policeman (Petr Starovský), Agent Thompson (David Gilliam), German General (Per Jald), French General (Jin Kraus), Kid #1 (Lee Norris), Kid #2 (Grady McClint Bowman), Kid #3 (Darwin Brands)

Indy is sent on a spy mission into Transylvania to investigate the disappearance of the prisoners at an Austrian POW camp, and the possible involvement of a Romanian separatist general. Several other Allied agents who have attempted to find the general have also disappeared. Indy and his team locate the castle and the general, one Vlad the Impaler, also known to some as Dracula! Strange things happen at the castle and several horrors ensue.

Not yet aired

Edwin Tan

letters



TV Zone Letters
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LONDON
SW14 8JL, UK
Fax: 0181 875 1588

TV Zone: We'd like to avoid comparisons between series, just put concentrate on their good or bad points. That way we won't start splitting up two copies of 'Series A' against 'Series B', or vice versa. Meanwhile... we seem to have caused a stir with the Yearbook — still available! — so here are some of your varied responses.

Iain Clark

Sunderland, Tyne & Wear
All right, enough is enough. Your Yearbook must have contained about five single references to how unpopular, tired, etc, Deep Space Nine supposedly is. Now DS9 is far from perfect, but it deserves a lot better press.

From the start DS9 has had two major problems: Everyone expects it to be *The Next Generation*, which it has never been. In fact it is at its most dull and pointless when it tries to ape TNG and I hope its third season "devans" doesn't fall into that trap. Secondly, it is too low key, preferring to concentrate on political and religious stories rather than the flashier trappings of TV 3. In stubbornly (and I think correctly) resisting the mass audience's expectations of it, DS9 has lost out in the ratings, but bad ratings do not a bad series make.

The series has several problems; too much Quark, an on/off commanding officer, sterile sets, and a batch of dull shows made worse. But as for having nothing new to say, I'd argue that DS9's "new ground" is its very difference from conventional Star Trek, and the reason many fans don't like it; the increasingly complex and even sympathetic Cardassians, the Bajoran religious and political conflict, the focus on non-Sisko personnel. These often make for outstanding drama.

Some of my personal favourites such as *Diver*, *The Circle*, *Necessary Evil* or *The Alternative*



could never have been explored by TNG in the same way. Its strengths are in different areas. DS9's static location may limit some stories but also opens it out for elements such as believability, on-going romance (Kira/Born), rounded supporting cast (Garak/Gul Dukat), and the sense that unlike TNG they're stuck with their on-going problems rather than just wrapping off at the end of the episode.

In many ways the series would have been much better received without the Trek name-tug, or even some of its trappings. Equally, Babylon 5, which is admittedly superior in some areas, would be judged far more harshly on its clichés and malodourousness if it were called "Star Trek, Babylon 5".

D Park

Orpington, Kent

I thought I must write to commend you on the latest *TV Zone* Special Yearbook. It is very informative and colourful, packed with information of the past and present TV. And as with the other Specials over the past year it has remained to an excellent standard.

I must also say how pleased I was to be able to purchase the just released BBC 30 Years in the *Tardis* Director's Edit. But why couldn't the BBC have screened this in its excellent form last November? It must be the same reason they won't let Kevin Davies make the proposed *Blake's 7* documentary, I suppose? This fact seems to prove the BBC's lack of interest in both programmes, or its lack of phobia towards the British viewers for the genre.

Also I must agree with the comments made by *TV Zone* about Star Trek now being outdated and over-used. What with the appalling DS9 which seems to be a rather crude re-hash of other Trek stories. And now the

spectre of Voyager which I hope will prove to be as good as the earlier seasons of ST:TNG. Babylon 5 on the other hand has to be the best adult Sci-Fi on the tv today with interesting plots with lots of action. It must prove that life on a space station is exciting and not as dull as it is on DS9. I can't wait to see the second season of BS which I hope won't tread the path Star Trek has worn down over all these years.

M Morgan

Leitchworth, Herts

I have been buying *TV Zone* since its first issue, and have never before felt that I have wasted my money, but your Yearbook was a great disappointment to me.

My disappointment springs from your attack on *Deep Space Nine*. In the first place, I completely disagree with you, and in the second place, I think you are prejudicing the show's potential audience, few of whom have yet had a chance to see it.

What prejudices are you handing out? First, that it is "awful". Well, not even you agree with that. Though you call DS9 "awful" in the Alternative Awards section, you say it is "consistently entertaining" in an article proper. It can't be both.

You go on to complain that it is "sildom exceptional". Logically (sorry) it can only be exceptional now and then. Exceptions differ from the general rule. They can't do that all the time without becoming the general rule, which in DS9's case is, let me see, "consistently entertaining". To be honest, I find that pretty exceptional in the context of tv Science Fiction, tv drama generally, for that matter.

Then you call the cast "unremarkable". I had to read that twice. Odo unremarkable? Quark unremarkable? You really think Nanette's

engagingly spirited and versatile performance as Major Kira is unremarkable? Remarkable!

You also accuse DS9 of having fallen foul of "staid conventions". Well, at least you're not complaining that it's not true Star Trek because a space station can't do warp 9. In fact I find the new ground being broken in the series a refreshing change from the "Knights Errant in Space", one planet heroically saved per week formula of the earlier ST series. For the first time, characters are being forced to involve themselves in situations and live with the consequences, instead of flashing off over the event horizon to a whole new adventure after 44 minutes of technological derring-do.

Granted, the Starfleet characters haven't really caught up with this idea. Sisko the father still only occasionally surfaces, while O'Brien's family might just as well be from Earth. But the detail being revealed by Bajor in, perhaps for the first time, creating a tv Science Fiction world as convincing and fascinating as, say, Lois McMaster Bujold's Barsoom.

For all its differences, DS9 resembles the original Star Trek in the most important ways of all, it's imaginative and stimulating. In addition, it maintains consistently high standards of acting and is meticulous about production values. Long may it continue to do so.

I have an Alternative Award for Paramount for doing the most to sabotage its own creation by over-shadowing the second series with the over-hyped finale to TNG, and repeating the error by over-shadowing the critical third season by the over-hyped debut of *Voyager*!

Gregory Keen

Hattemers, Bucks

Having just watched DS9's series two finale and also read the DS9 doom-saying in your Yearbook, I have to say I think regards of the series' imminent and very premature as the show has found what it had lacked. Its own personal villain, who could possibly rival the Borg for madness. Not in potency however as the Jem Hadar's strengths appeared to be based in pre-planning and knowledge.

The arrival of a new enemy race into the ST:TNG/DS9 universe causes me to think that

maybe the Federation has either too many enemies at once, the renegade Klingons, Bajoran circle and Maquis from inside the UFP, the posturing of the Ferengi, The Romulans, Cardassians, the Borg (possibly), and now the Dominion. I think with this weight of enemies and such a peaceful attitude the Federation won't last much longer. Perhaps it is time the rational Romulans saw sense and made peace or the Ferengi establishing friendly trade relationships.

David Basson, who wrote the comments in the Warbook, replies: Am I the only one who feels that DS9 hasn't really got up to warp speed yet? True, the series excels in its study of interstellar political intrigue, but generally suffers as a Sci-Fi adventure series. While the addition of the starship Defiant and the Dominion are steps in the right direction, they're hardly ground-breaking for Star Trek. Season Three's The Abandoned, for example, is a virtual remake of I, Borg... Finally, I feel obliged to stress that these comments are purely my own opinion, and by no means reflective of TV Zone, which remains committed to DS9...

TV Zone. At these pages alone, we are always ready to give as many points of view as possible, but we have taken note that some readers missed that David's article was reprinted as being personal and will make it more obvious another time.

Alistair Okroy
Wharby, N Yorks

As many people have, I would like to congratulate the series *The X-Files*, it's fantastic. It has the perfect balance of detective work and the paranormal. The first season episode grade was brilliant, is there any plans for a grade to the second series, also does 20th Century TV have any plans to release the series on video?

Here's one for the *Trek/B5* conflict. I am a great fan of DS9, but I decided to watch the first episode of B5 when it appeared on C4. I turned away in disgust thinking the programme badly made. I now realize I had fallen into the same trap as Lee McNaughton (TV Zone #6) because a few weeks later I changed channels and saw Babylon Squared. I was gripped to say the least and I watched the last two episodes and the pilot and I now realize I

was a fool to turn my nose up at such a fine programme. Even though I still prefer DS9 I will be watching the next series of B5 and I urge hard-core Star Trek fans to give it a chance, you don't know what you're missing.

Finally, as *Red Dwarf* is my all-time favourite Sci-Fi, I was sorely disappointed when *Red Dwarf Magazine* went bust. Your 'Bye Bye' feature was a sight for sore eyes, is there any plans for more interviews or features in the future, or a season 7 episode guide (or at least an idea of the number of episodes in the new series)?

Which Enterprise?

Richard I Chapman

Dursley, Glos
I have just finished reading TV Zone's letter page in issue 61, and would like to respond to Phil Walker's curious comments about the future Enterprise NCC 1701-D seen in the final episode of ST:TNG.

'...as that Enterprise has three nacelles and a new phaser weapon, it surely can't be a refit of the 1701-D.' To answer this question I refer him to *The Next Generation Technical Manual* section 17.1 Projected Upgrades.

The Galaxy class USS Enterprise is not a static design, an ongoing program of upgrades and refits expected to continue throughout the projected hundred-year lifetime of the spacecraft. Starfleet expects

numerous significant advances in technology during that time.'

It also states: '...major upgrades are typically scheduled for twenty-year intervals; when the ship is removed from service for approximately one year so that work such as computer core swapout or warp coil replacement can be accomplished.' I can only assume that the addition of a nacelle and a 'super' phaser, and fully operational cloaking device would come under the headings 'major upgrades and major refit'.

Now onto the magnificent, awe-inspiring *Babylon 5*. In response to P Hoyles of Swansea who requested information on B5 merchandise, yes, there are comics, by DC, the first of which written by J Michael Straczynski will be out in the UK hopefully within the next few weeks. It is the flip-side of the second series first episode *Powers of Persuasion* and deals with Sinclair's story as the first human ambassador to the Minbari.

The first novel, *Vecets* by John Vornholt, published by Dell, should also be out soon (?) it deals with Talius, and Grey, and Psi Cop Beister, and a bomb attack at a Psi Cop convention on B5. Note of interest, for fans of Keegan's Beister, he'll be back in the 8th episode of the second series called *A Race Through Dark Places*.

JMS also mentioned 'Micro Machine models', a tentative

technical manual, and a CD-ROM on *Babylon 5* as well as the CD of the series music.

TV Zone. Speaking of music, last month we reported that *Silva Screen* said they were not planning any more *Doctor Who* music releases...

Who Music

Mark Ayres
London

Contrary to your reply to Jason Haworth (Issue 61), Silva Screen Records plan to release much more incidental music from Doctor Who, including some of the titles mentioned by your correspondent. Over the past couple of years I've tracked down some wonderful material, but the process of clearing such material for release is long and complicated.

But it also has to be said that sales of *Doctor Who* CDs are very low compared to hopes and expectations, and I am always amazed (and somewhat aghast) at how many people at conventions ask me to sign cassette copies they have made of our work. If I'm not accusing any one individual, but the copying of commercial CDs and videos is theft, and those who do it are killing the products they claim to want more of. It's very simple, please buy it, don't nick it, and we'll be able to carry on giving you more, because if you don't buy it, we can't afford to do it.

Nevertheless, we certainly hope to release something in the New Year. In the meantime, if you are interested in more releases, please write to Silva Screen and tell them so — a few letters of encouragement never go amiss!

On the subject of *Triods*, I too thought that the movie was excellent and, with Ken Freeman's agreement, I tried to interest Silva Screen in a CD. Unfortunately they did not share my enthusiasm. In the meantime, I understand from Ken that another party is trying to put a *Triods* disc together, perhaps independently. So keep your cans peeled!

Gerry R. Forrester
Greenills, E Kilbride
In response to Craig Reilly's letter regarding the music from *The Triods* — good news! We are shortly releasing the full soundtrack including the themes previously available on the BBC 7th TV Zone. More information when we get it. See you next issue



Last issue, P Hoyles of Swansea asked for a picture of Mira Furlan (Delenn in *Babylon 5*). Well here she is...

THE VOYAGERS

FILMING IS well underway on the latest Star Trek spin-off series, *Voyager*, with the two-hour première episode, *The Caretaker*, scheduled for broadcast in January.

At this point, the cast is firmly in place, with the final addition of Kate Mulgrew as Captain Kathryn Janeway. Mulgrew had the unenviable task of replacing film actress Genevieve Bujold, who was unable to handle the rigours of *Voyager's* filming schedule and left the series after just a few days of filming.

Familiar Faces

There will be plenty of familiar faces among the new cast, starting with Robert Duncan McNeill, who is well-known to *Next Generation* fans as the Starfleet Cadet Nick Locarno in *The First Duty*. McNeill also appeared in the ill-fated *Masters of the Universe*, based on the popular series of action figures.

Robert Beltran, who plays First Officer Chakotay, is no stranger to the genre, having appeared in an episode of *Lois and Clark*, as well as several cult films, including *Night of the Comet* and *Eating Raoul*. Beltran's character is a native American, a development foreshadowed in last year's *Journey's End*. In that episode of *The Next Generation* it was shown that groups of Native Americans had left Earth in order to maintain their cultural identity. Their attempts to resist Federation re-

In the command chair —
Kate Mulgrew as
Kathryn Janeway



Jennifer Lien as Kes



Robert Duncan McNeill as Tom Paris



Roxann Biggs-Dawson
as B'Elanna Torres

The crew of the Starship Voyager



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The Caretaker Neelix and Kes on the Voyager bridge



The Caretaker Tom Paris and Chakotay in conference

location led into subsequent stories involving the resistance group, the Maquis.

As Tactical/Security Officer Tuvok, Tim Russ has the unique distinction of being Star Trek's first black Vulcan. With the Vulcans not having much of a presence in either *The Next Generation* or *Deep Space Nine*, the producers thought it was time to give them a renewed importance in *Voyager*. Russ has previously been seen as a human terrorist in *Starship Mine* and a Klingon in the DSN episode *Invasive Procedures*.

The new crew will have a distinctly younger feel, thanks to Garrett Wang, who plays Communications Officer Harry Kim, and Roxann Biggs-Dawson, who takes on the role of half-human/half-Klingon Chief

Engineer, B'Elanna Torres. Early reports indicate that both actors are starting to carve out their respective niches in the series.

Scene Stealer

The runaway hit may prove to be Neelix, played by Ethan Phillips. As the scruffy but charming alien scavenger, Phillips could become *Voyager*'s biggest scene-stealer, in the tradition of Spock, Data and Quark.

Playing Neelix's love interest Kes is Jennifer Lien who, as an Ocampa female, only has a life-span of about nine years. Whether this intriguing idea will become an important part of the character's ongoing development remains to be seen.

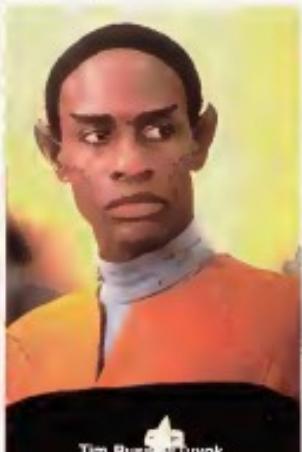
Finally, the actor with the most genre credits has to be Robert Picardo, who plays the holographic Doc Zimmerman. Picardo is a veteran of numerous SF/Fantasy films, including *The Howling*, *Legend*, *Explorers* and *Gremlins II*. Originally, the producers had toyed with the idea of bringing back Professor Montra from *The Next Generation*, but decided to create an entirely new character.

As for the titular spaceship, Emmy Award-winning production designer Richard James describes the USS *Voyager* as similar to other Starship vehicles, but a "little more sexy-looking." Something to look forward to.

Joe Nazzaro



Robert Beltran as Chakotay



Tim Russ as Tuvok



Robert Picardo as Doc Zimmerman



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